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BAYREUTH *Wears* HOLIDAY ATTIRE *for* FESTIVAL

A Pilgrimage to the

WAGNER SHRINE

is made by

William Spier

BAYREUTH, Aug. 17.—It has again been a festival year for Bayreuth, the fourth to animate the charming Bavarian town since military bugles silenced all other music but their own in 1914. In a few days, on Aug. 19, the Festspielhaus will close its doors until the summer of 1930, following the long established custom of a year's rest for each two of performance.

Meanwhile Bayreuth wears holiday attire and its being revolves around the circumstance that makes it a shrine for Wagnerites of various degrees of perfection. Waitresses, serving maids, railroad employees and storekeepers avail themselves of the presence of one who bears a visitor's air to discuss, at some length, aspects of the current recountings. An atmosphere of respectful curiosity for its guests is to be sensed; the paths in and about the theatre are thronged each day with citizens who gaze awesomely upon the patronage which flocks to witness, in mute adoration, the rites that were instituted once and for all time by a former resident. The gates of Villa Wahnfried are unbarred for the benefit of worshipping pilgrims from near and far, and the ivy-covered tomb in the most thickly wooded corner of the garden is bestrewn with flowered tributes that are constantly replenished. Here, "wo mein Wahnen Frieden fand," in the grave built under his supervision, sleeps Richard Wagner.

His place will not be disturbed by fears for the welfare of his cherished ambition, the maintenance of the specially designed playhouse for his works that he built in 1876, forty years after the germ of this idea first made him its victim. The continuance of the festival theater is now assured, and under ideal conditions; it is so through the support brought by persons who desire to observe the music-dramas in their authorized element. It is no longer necessary for royal assistance to stand ready to intervene should disaster threaten, for the parlous days of Wagnerism are past, which is no mean discovery to make. The existence of Ludwig of Bavaria, whose madneses included affection for such as Schloss Neuschwanstein and the music of Wagner, is nowadays not imperative, though the occurrence of a similar personality could surely do the world of art no harm.

Enlarging the Répertoire

The original Bayreuth repertoire, consisting only of the tetralogy of the Ring, far from being with difficulty sustained, has, in fact, been successfully enlarged in later years, to include Par-

sifal and one other chosen work. Were the plan deemed feasible by Siegfried Wagner and his associates in the directorate, the schedule could at any time be broadened to embrace the entire list of workable dramas with indubitably happy results in return. During this season, as last, the optional opera has been Tristan and Isolde, given under Karl Elmendorff, who opened the festival proceedings on July 19. There have been three complete performances of the Ring cycle, the first two conducted by Franz von Hoesslin and the last—which we have just witnessed—by Siegfried Wagner.

And there has been, on five divine occasions, the Parsifal of Karl Muck, who next season celebrates the seventieth year of a life-time given to music-making in its most inspired estate. It is inconceivable that the revelational sublimity of this performance has its equal elsewhere today. One approaches a survey of its content with discomfort, for such an undertaking savors not only of futility but also of impertinence. Let it suffice, then, as it certainly will not, to proclaim Muck's the true Parsifal and to allow that it is an exposition uniquely rich in insight and fanatic in the munificence of its devotion. At all times alight with the flame of an unquenchable imaginative impulse, this is a conception that knows no compromise.

The great Audacity

Far from putting a complexly interpretative notion into practice, Muck from the outset illustrates the art of being simple, which, as Jean Cocteau remarks, is the great audacity of our age. Herein, partly, lies the greatness of his treatment of an essay that, after all, deals with elemental things. Over this fundamental mood is spread the fruits of an amazing gift for performing upon that difficult solo instrument, the orchestra. Moreover, so potent is the spell of Muck's genius, and so inexorable its sway, that the instrument at his command here—which is good but mortal—fills its discrepancies from the reservoir of inspiration above it and fulfills his visualizations glowingly.

For these reasons the night of Aug. 9 was considerably *verklärt*. It was inevitable, perhaps, that matters upon the stage should be unable to compete very closely. In almost every instance shortcomings were glaringly manifested by the singing artists, who nevertheless conducted themselves with the sincerity and zealous dignity that is characteristic of the greater number of performers in Bayreuth. The day's vocal display was not strikingly inferior; it was merely undistinguished, which, nevertheless, is a much more unforgivable fault. The



FRIEDRICH SCHORK, AS THE WOTAN AT BAYREUTH, GAVE THE OUTSTANDING PERFORMANCE OF THE WHOLE FESTIVAL IN THE ESTIMATION OF MUSICAL AMERICA'S REPRESENTATIVE

Amfortas, Theodor Scheidl, in no way measured up to the rôle, for his utterance of the great music with which Wagner surrounds the unfortunate prince was abstract and without heart, albeit it was tasteful and not unhearable. To the eye he presented nothing calculated to arouse any particular compassion.

For much the same reason Ludwig Hofmann's Gurnemanz was ineffective. To him, apparently, the veteran knight was simply a stately old gentleman who explained things in a pleasant tone of voice. Of the manifold possibilities that are inherent for a sensitive exponent in this generous endowment we found no trace. In his presence, furthermore, Hofmann was inarticulate and unrestful.

Gotthelf Pistor, as the Guileless Fool himself, struggled manfully to convince himself that he was made for the part, meeting with fair success at intervals though at no time was he very much a factor of the drama. His singing was

of the quality that flourished among his colleagues, taking a slight upward bound, as is somewhat unavoidable for a Parsifal, in the last scenes. Mr. Pistor's reactions to the onslaughts of the Flower Maidens were not particularly believable, but neither were the onslaughts, which were tottering offered by as unseductive a crew of effortful dowagers as has met with our reverent gaze. Against a background composed of approximately a million specimens of blooms that must have been very difficult to grow in any climate, these comportings left a lasting impression indeed.

The Kundry of Frida Leider, who is rapidly increasing her fame in European centers, was not the redeeming feature of the stage performance, nor was the Klingsor put forth by Lois Odo Böck; but then, all Klingsors are bad, and have been for years. Mme. Leider, to begin at the beginning, made a poor entrance, and her treatment of

(Continued on page 19)

JOHNSON GIVES \$25,000 TO NATIVE CITY

GUELPH, ONT., Sept. 4.—Edward Johnson has given \$25,000 to Guelph, his native city, for the establishment of a music department in the public schools. In making this offer to the Board of Education, pledging himself to provide \$5,000 a year for a period of five years, Mr. Johnson spoke of his "keen desire to help advance the study of music among children of the city . . . regardless of class or creed or color." In accepting, the Board appointed Mr. Johnson an honorary life member.

Asheville Greets Annual Festival

Week of Opera Given
By San Carlo Company

ASHEVILLE, N. C., Aug. 29.—Following the success of the fifth annual festival, lasting for a week and held by the San Carlo Opera Company, comes the announcement that the same forces will probably be engaged for a continuation of the idea next year.

All the performances were ably conducted by Carlo Peroni. The series opened on Monday, Aug. 13, with *La Bohème*, in which Bianca Saroya and Dimitri Onofrei had the rôles of Mimi and Rudolpho. These singers hold an enviable place in the hearts of Asheville people, and their voices have never been heard to better advantage than on this occasion.

Sharing their success was Ethel Fox, who made her debut here last season and who sang the music of *Musetta* with much charm, showing a gratifying progress in her art. Mario Valle, who has become indispensable to Asheville's opera season, was a splendid Marcello. Henri Scott as Collin; Giuseppe Interrante as Schaunard, and Natale Cervi as Alcindoro completed the cast. Following the opera, the Gavrillov Ballet Moderne gave a program of diversissements which was greatly enjoyed.

Lucia di Lammermoor, with Tina Paggi and Mr. Onofrei sharing honors as Lucia and Edgardo. Miss Paggi was in beautiful voice, and occasional lapses from pitch were forgotten in the crystal clear tones she later produced.

Mr. Interrante sang the rôle of Enrico, and Mr. Cervi was a fine Raimondo. Luigi di Cesare as Norman, Francesco Curci as Arturo, and Beatrice Altieri as Alisa were all satisfying singers. The sextet was received with the usual applause.

The Tales of Hoffman, given at the Wednesday matinee, brought a new tenor, Giuseppe Barsotti, whose lyric voice pleased immensely. Having the title rôles, Mr. Barsotti sang with exceptional freedom and spontaneity. His performance was one of the high lights of the season.

Miss Paggi sang exquisitely as Olympia. Miss Fox, as Gioletta, again revealed a glorious voice and perfect intonation. Ada Salori was outstanding as Niçlausse. The remainder of the cast was as follows: A Voice, Pearl Besuner, Spalanzani and Crespel, Mr. Cervi, Nathanael, Mr. di Cesare; Luther, Martin Lilienfeld; Schlemil, Elói Grimar; Coppélius and Dapertutto, Mr. Interrante; Dr. Miracle, Mr. Scott; Cochenille and Franz, Mr. Curci.

After a short wait for lights, caused by the storm which swept the southeastern part of the country, (but only touched Asheville), the curtain rose on *Carmen*, on Wednesday evening with Coe Glade, Florida mezzo-soprano, who was introduced to the operatic world by Mrs. O. C. Hamilton of Asheville two years ago, in the title rôle. Miss

NOVELTIES MARK GOOSENS' ADVENT AT BOWL

By Hal Davidson Crain

LOS ANGELES, Sept. 4.—The Hollywood Bowl summer concerts entered their last week on a rising tide of interest, which is counted upon materially to aid in reducing the deficit of \$18,000 that faced the management. Special attractions and several substantial gifts are expected to help free the season from debt, as all previous years have been. Eugene Goossens, to whom the last fortnight of concerts has been entrusted, is again a tower of strength, choosing his programs with taste and conducting with zeal.

Plenty of Good Humor

Mr. Goossens' second program on Aug. 23 was marked by four "first time" numbers, starting with Grace Elliott Gibson's prize winning overture, *En Rapport*. Mrs. Gibson's work chosen from twenty-six manuscripts by a committee composed of Mr. Goossens, Henri Verbrugghen and Artur Rodzinsky, fairly bristles with ideas and good humor. Utilizing adagio, presto and again adagio movements, the eight-minute composition develops into a brilliant coda and an almost rhapsodic finale. Steering clear of entangling alliances with ultra-modernism, Mrs. Gibson has written in a sensible and straightforward manner, achieving her goal logically and effectively. A friendly audience gave her enthusiastic applause, which she acknowledged from the stage.

A Mozart minuet, from the Haffner Serenade, No. 7, had its first performance at the Bowl, followed by the first Los Angeles hearing of Berlioz' symphony, No. 1, in C. This over-long and rambling work in three movements, now nearly 100 years old, shows its age sadly, although it cannot fail to arouse admiration for the composer who found so many ways to express his ideas. Mr. Goossens conducted it *con amore*, and the orchestra sounded well, although the brass was too loud at times.

New York Atmosphere

Emerson Whithorne's suite, *New York Days and Nights* was another new work, receiving its first Pacific coast performance on this occasion. Owing to the length of the program, the first two parts were omitted, and Mr. Goossens began with Pell Street, which was quite the most atmospheric and colorful of the three impressions. The work has lost none of its exotic character through orchestration, and its humorous episodes put the audience in genial mood for a series of Mastersinger selections which followed.

Friday night's program contained Mozart's overture to *Don Juan* and the

Glade has a magnificent voice of good range, and gave an effective reading of the rôle. Fernando Bertini, a tenor new to the Gallo company was the Jose. His voice is dramatic, though a restraint in much of his acting seemed to react on it at times. In the final act, however, he was superb.

Miss Fox was an appealing Micaela, her fresh, well-rounded tones being beautiful and true at all times. As Escamillo, Mr. Interrante has never sung better in this city, and his delivery of the Toreador Song merited the ovation accorded him. The Misses Besuner and Morosini, and the Messrs. Curci, Cervi and Dunois completed the cast.

Della Samoiloff, dramatic soprano from Chicago, and Bertini shared honors in Thursday night's production of *La Gioconda*, which was one of the best performances Asheville has ever heard. Both Miss Samoiloff and Mr. Bertini were in glorious voice and gave of their best, and the audience responded with a fervor that left no doubt of its enthusiasm.

Sinfonietta on Russian themes in A minor by Rimsky-Korsakoff, and brought Arthur Hitchcock, pianist, as the soloist in Rachmaninoff's second concerto. Mr. Hitchcock, chosen by the auditions committee for a Bowl performance, is a performer of large technical equipment and cultivated taste. Nervousness evidently mitigated against his best efforts, interfering with his rhythmic precision and surety. The adagio movement found him more at ease, with added depth to his tone and greater subtlety in interpretation. Mr. Goossens provided an unusually flexible and sympathetic accompaniment. Vaughan William's Norfolk rhapsody, No. 1, in E minor, was heard for the first time on the Pacific coast. There was also the allegretto from Brahms' second symphony, with Chabrier's exotic *Espana* for a happy closing number.

Saturday night's list came nearer fulfilling the title of "popular" than any previous concert of the season, containing several ballet suites, which Mr. Goossens conducted inimitably. Mendelssohn's *Fingal's Cave* overture, Tchaikovsky's *Sleeping Beauty* suite, Massenet's *Le Cid* ballet suite, MacDowell's *Indian* suite, excerpt from Saint-Saëns' *Algiers* suite and Sibelius' *Finlandia* were on the program which was broadcast through the courtesy of the Union Oil Company of California.

Another "First Time"

The last week began auspiciously, with an increased attendance, and by one of the best programs of the season. Mr. Goossens' gifts as a conductor compel recognition. His strength lies in his eclectic tastes; he is not a devotee of any one school, but is equally at home in all kinds of music. This observation was never more true than on this occasion, when he began with a superb performance of Schumann's *Manfred* overture, followed by a searching reading of Glazounoff's fourth symphony. This latter work, heard here for the first time, made a good impression. Ravel's *Daphnis and Chloe* was given a ravishing performance. The orchestral balance was well maintained, except for over-emphasis in the brass now and then. The Forest Murmurs from Wagner's *Siegfried* was read in a manner to delight the most perfect Wagnerite. Glinka's arrangement of two Russian folk songs brought the program to a brilliant close.

Several hundred persons have registered as permanent patrons of the Bowl for a five-year period. With a sufficient number pledged to support the concerts, it is hoped to do away with the necessity of public drives and to insure future seasons.

In addition to these artists, there appeared the golden-voiced Miss Glade in the rôle of Laura, Mr. Valle as Barnaba, Ada Salori as La Cieca and Mr. Scott in the part of Advise. The Dance of the Hours was entrancing.

Madama Butterfly, on Friday evening, with Hizi Koyke and Mr. Barsotti in leading rôles proved one of the most artistic performances of the season. Miss Koyke is an actress who sings with great artistry. The audience would not be satisfied until she had come before the curtain alone to acknowledge such applause as is seldom bestowed on an artist in this city.

Mr. Barsotti, the Pinkerton, sang with consummate ease; and Mr. Valle's persentation of the character of Sharpless had the authority that always marks his work. Miss Salori was a rich-voiced Suzuki, and the cast was completed by Miss Besuner, and the Messrs. Curci, Cervi and di Cesare.

The Saturday matinee featured Miss Paggi and Mr. Onofrei as co-stars in *Romeo and Juliet*. K. D.

ST. LOUIS CIVIC OPERA HAS \$6,000 DEFICIT

ST. LOUIS, Sept. 4.—The Municipal Opera Association closed its season with a \$6,000 deficit the first since 1919, when a loss of \$11,000 was recorded. The St. Louis Musicians' Mutual Benefit Association has offered to give two benefit concerts as it did in 1919 with the assistance of opera stars. Five thousand dollars were raised on that occasion. The loss this season is attributed to the fifty orchestral members' demand for salary increases of \$10 a week and to weather conditions, the latter necessitating the cancellation of seven performances with a refund of \$24,664 to ticket purchasers. From a financial standpoint, the first week was the least satisfactory, owing to cold weather. The most popular bill was *The Student Prince*, which was heard by 59,357.

S. L. C.

Piano Houses Merge Forces

Chickering, Mason & Hamlin and Knabe Consolidate

Three of the oldest piano houses in America, Chickering & Sons, Mason & Hamlin, and Wm. Knabe and Co., will consolidate their retail departments in the new Ampico Tower building, Fifth Avenue at Forty-seventh Street, Sept. 10. This consolidation will mark the discontinuance of Chickering Hall, on Fifty-seventh Street, and of the Mason & Hamlin Building. The new building will be under the direction of Berthold Neuer, who is now vice president of Wm. Knabe & Co., and who has been associated with the Knabe interests for twenty-eight years.

The three houses, which have always been the background of musical enterprise in America, have individually brought many renowned artists to the fore. Among those artists who have been closely identified with the musical career of these institutions include Messrs. Bauer, Gabrilowitsch, Lhevinne, Moiseiwitsch, Orloff and Rosenthal and Maria Jeritza and Rosa Ponselle.

To help those interested, Ampico Hall will include a ticket bureau which will be at the disposal of musical people where choice seats for the Metropolitan Opera, Carnegie Hall and Town Hall concerts can be readily obtained at box office prices. There will be a teachers' registry which will include representation of each branch of music where teachers can register without charge and where parents of children and others who are students can readily find full information without any cost. It will also be possible here under special guidance of those who have been in touch with music for over a quarter of a century to get information and engage artists who are active in every type of the musical profession. This policy of presentation of the three major instruments has been adopted throughout the United States and Canada.

Last summer a movement was started in which these pianos participated in teaching children gratis in the study of the pianoforte and many hundreds of talented children in the United States were found who have continued the study and have become thoroughly musical. It is the intention to continue this process which has been found successful in cultivating musical taste.

Among the features of the opening week, to which the public is invited, will be a special concert of the Goldman Band in the hall, Tuesday afternoon, Sept. 11.

AMERICAN GROUP EVOLVES NEW IDIOM

at Juziers

By Irving Weil



ROY HARRIS, A SENIOR IN THE YOUNG GROUP AT JUZIERS, WHO IS WRITING MUSIC IN THE LARGER FORMS AND IS AT WORK ON HIS SECOND SYMPHONY

PARIS, Aug. 20.—To an American who happens to be both hopefully and imaginatively interested in American music, the most important place in Europe just now is a tiny village in Normandy called Juziers. Indeed, this hamlet of red-tiled, peak-roofed little stone boxes of houses, drowsing in the sun on a hill along the valley of the Seine, may well turn out to be more important to American music than most of the centers in America itself where staved paper is used in quantity. For at Juziers a number of young Americans have settled in its little stone boxes and are gravely or lightly but in either case intensely creating genuine American music—music that, not improbably, will soon begin to arrest attention at home.

We ourself knew nothing of Juziers until the other day and then we discovered that it was out to the northward of Paris, about an hour and a half by one of those old-fashioned and leisurely trains of the French State



ROGER SESSIONS, ALREADY WELL KNOWN TO HIS COUNTRYMEN AND NOW PROMINENT IN THE COTERIE WHICH PROGRESSES UNDER THE GUIDANCE OF NADIA BOULANGER

Railroad, an obliging affair that will all but stop for you to go back and get your forgotten umbrella. We learned that Juziers happened to be the temporary home of these young Americans because it was also the home and workshop of Nadia Boulanger, their *maestra* and guide; that they almost never came to Paris, not because they balked at the train but simply because they rarely had the price for a day—and a night—in *la ville lumière*; and, anyhow, that they were all too busy scheming, planning, dreaming and, more practically, writing music to think of much else. So we decided to get acquainted with Juziers and what was going on there.

Obviously, Mlle. Boulanger was the person who would know about that and to her, accordingly, we went. But we must be permitted a digression for a moment to say a word or two about her. People in New York, more particularly subscribers to the New York Symphony concerts, may perhaps remember her, for she was introduced to Americans some six or seven years ago by Walter Damrosch. She appeared at that time as an organist, playing, we think, some of the music of her sister, Lili Boulanger, who died in her twenties. She is also an excellent pianist, but her gifts of this sort are now used almost altogether as the tools of the teacher.

Senses Individual Needs

Teacher, however, is a poor word to describe what she is to the young composer and what she does for him. Technically, he studies counterpoint and harmony and what is foggily called the theory of music with her. Actually, as we were able to discover readily enough, she is a profound and subtle counsellor, appraiser, and guide; one who senses the special needs of each individual talent beneath her hand and sets it in the particular soil best suited to its best growth. When we came away from the lovely Norman villa beside its luxuriantly flowering garden where we had talked to her, we thought it a rather fine piece of luck for American music that so many promising young Americans should be learning their business under such sound and keen direction.

For she convinced us by what she said and the way she said it that the eight or nine young men—all in their early or later twenties—who have either recently left Juziers or are still with her there, are really, most of them, likely to do something that will have some worth. Mlle. Boulanger who, by the way, is only half French, the rest of her being Russian, never gave us the impression of a teacher emptying her enthusiasm ducts in the usual banal fashion about her pupils. And, as a fact, she is generally looked upon in France as the kind of authority far beyond that kind of thing. She has a kindling eye but behind it is quite plainly the clear brain of calm and balanced judgment.

So we were immensely interested when she said to us—as she cleverly made it a point to say to us almost at the outset—that for the first time in her long experience with American composers, both young and not so young, she had found some who were at last writing what she could not help believing to be distinctively native music.

"Not imitation French music," she

said, "nor revamped Russian music, nor diluted German music; but music that is different from all of them, that has a spirit of its own. And that spirit, it seems to me, is distinguishable as American and represents the American mind and the American soul."

That seemed like a great deal to say and, to an American's ear, a rather joyous thing to hear, especially from a foreigner. Nevertheless, we were still considerably skeptical until we listened to some of the music itself, and then what we heard appeared to bear her out. Of course, there was neither the time nor the opportunity, even if we had had the endurance, to sit down and have pored over one of the principal works of a half dozen or so of young composers which are now waiting for someone in America to publish or play. But we did hear some music that day at Juziers that we think not only promising but really of some consequence; so much so that we have thought it worth while to amble into print about the thing, as well as about the conditions and the men who have produced it.

It is, however, quite time to disclose the names of the men who make up what we may as well call this Juziers group. Two or three of them you have already heard of, perhaps, for the League of Composers in New York, alert to such things, played a few pieces of theirs at one of its concerts last season. The others, for the most part, are as yet mere unknown names of whom we ourself were ignorant until the other day.

Who They Are

One of them who interested us very greatly indeed (but we speak of him first simply because pure chance arranged that we should hear him play a good deal of his latest output) is Roy Harris, a native of Oklahoma, but a Californian since childhood. Harris is perhaps the oldest of these men, being now just under thirty. The youngest, probably, is Robert Delaney, who is in his very early twenties. Then there are Robert Russell Bennett, Mark Brunswick, Walter Piston, Marc Blitzstein and Norman Lockwood.

Mlle. Boulanger also numbers among the group, although they now spend their time chiefly in America, Aaron Copland and Roger Sessions, both fairly well known in New York. And whilst for some reason unknown to us she did not happen to speak of him, we suppose Virgil Thompson, likewise something more than a name at home, might also be added to the list.

What strikes one particularly in regard to most of these men is the fertility of their talent. It is a notable symptom, it seems to us, of its robust quality. For, whatever excuses may be put forward or whatever explanations, the suspicion of essential sterility clings to a vast number of contemporary composers. They appear to labor long and grimly over whatever they do, and when it is done there isn't enough substance in it to take more than ten minutes in performance. We have always believed, of course, that as much can be said in ten minutes as in fifty. We remember to this day the shriek of Mrs. George Arliss in a performance of Ibsen's *Rosmersholm* produced by Mrs. Minnie Maddern Fiske perhaps more than twenty-five years ago. It held more of horror and of terror than, let us say, all the *dances macabres* in ex-



AARON COPLAND, NUMBERED AMONG THE ADVANCING REPRESENTATIVES OF AMERICAN COMPOSITION, WHO STANDS IN THE FOREFRONT OF THE JUZIERS COLONY

istence; so much, indeed, that it was soon cut out of the show because it proved unbearable to an audience. And yet, somehow—in music, at any rate—the composer who can think and feel in a teeming fertility of mood is the one who offers something more satisfying than his easily spent brother.

Taking Deep Breaths

And these young Americans of the Juziers group are not readily winded, but take long and deep breaths in their music. Moreover, for the most part, they don't work for a year or so over a five-minute tone poem for two flutes and celesta. Nearly all of them have not only already written a very respectable quantity of music but it is mainly music in the larger forms and of a sinuous and various body of expression.

We were not able to come at anything like a complete account of everything these men have written but even a partial one is striking. We are almost tempted to set forth what they have done in catalogue form, dull as that might read, because in that way one might get a more impressive notion of these chaps' fecundity. The youngest, Delaney, who is scarcely more than a boy, has, for instance, several sonatas for piano behind him; a ballet suite, *Don Quixote* and a quartet for strings. Brunswick, also very young, has written a tone poem, *Lysistrata*, and a string quartet that we know of and perhaps other things that we don't.

But Harris is perhaps the most fertile of all of them and he thinks in the large forms. He has all but completely finished a new symphony and is nearly half way along through a second. A full length piano sonata immediately preceded the first symphony. His sextet, for strings, clarinet and piano was done in New York last spring by the League of Composers. Also last spring Gerald Reynolds brought out a suite of his for two pianos and women's chorus. There are *Songs Without Words* for mixed chorus and two pianos, songs for single voice and piano; variations on the Mexican folk song, *Puena Hueca*; a suite for string quartet in six movements and three pieces for string quartet.

Opera About Endymion

Young Bennett has written an opera, *Endymion*, of which all we happen to know is the title; a new suite for various instruments, several symphonic pieces for full orchestra and a quartet for flutes which George Barrère has

(Continued on page 18)

LONDON PROMENADES

By
LEIGH
HENRY

LONDON, Aug. 27.—While Welsh and provincial festivals—the Eisteddfod, the Haslemere Festival, the Three Choirs Festival, the Blackpool Festival—draw away British musical attention during the late summer and early fall, the renewed Queen's Hall promenade concerts, under their veteran conductor, Sir Henry J. Wood, give London a lead and undisputed place in the interim period, with which only the splendid Bournemouth Municipal Symphony Orchestra's summer symphony concerts under Sir Dan Godfrey can vie.

The opening of the thirty-fourth season of promenade concerts at Queen's Hall evoked scenes of unusual enthusiasm. The entry of each individual member of the orchestra called forth salvos of applause from the crowded audience, rising to a furore with the entrance of Concertmaster Charles Woodhouse and culminating thunderously as Sir Henry entered. A roar arose as the conductor signalled to the entire orchestra to rise and acknowledge the fervid salutations of the audience. Still standing, with Sir Henry facing the motionless audience, in customary fashion, the National Anthem then ushered in the promenades.

Arousing Popular Interest

The high water mark of the evening came with a fine rendition of Debussy's evergreen *L'Après-midi d'un Faune* eclogue, in which the shimmering traceries, like fairy filigree, seemed to take on a new glamor and luster from the glowing mood of the occasion.

Otherwise, the program followed rather disappointingly stereotyped lines. True, the intention was to provide a demonstration of popular interest—to attract this. The Liszt Hungarian rhapsody No. 2, however, is so over-familiar an acquaintance in the everyday cinema and café that we might forego it in concerts of this status awhile, especially when so much undelved classic soil remains to reveal its bloom and while so many fresh shoots of native modern talent need gentle encouragement and the nourishing light of day in performance, with, hopefully, some rain of applause.

The Walford Davies Solemn Melody for organ and strings no doubt represents that occasional and typically English mood of religiousness found in embryo in Hymns, Ancient and Modern, and is an artistic working up of the spirit of the Anglican chant; but, if such a mood be necessary to a popular English concert, could we not hear something of that loftier inspiration of ecclesiastic moods in musical architecture as represented by the splendid Elizabethan works of Byrd, Bull and Gibbons? For spice and vim Weber's Invitation to the Waltz still holds its own; but it, again, is almost as hard-bitten a warhorse as the Liszt rhapsody, if not relegated to the cab-horse status of Tchaikovsky's 1812 overture.

Solomon's Triumph

The figure of the evening's progress proved to be Solomon, in a masterly rendition of the Schubert-Liszt Wanderer Fantasy. He had to return to the platform many times, the audience's zest for an encore refusing even to take the broad hint of the solemn official who eventually entered to close the piano lid.

The solo vocalists, Stiles Allen and Roy Henderson, scored effectively, the former in florid Lusinghe *piu* care of Handel, the latter in a highly characterized interpretation of Moussorgsky's grotesquely whimsical Song of the Flea.

There was little to call for comment in the Wagner items which formed the

main part of the second promenade concert, though these, rendered in what we must regard as the Wood manner, again proved how much more effective Wagner's scores, as music at least, are relieved of what, to translate a German idiom, one can only term the longwhilishness of their prolix stage action.

The Tribute of Sacrifice

The moment of the evening came with the late George Butterworth's Shropshire Lad rhapsody, a veritable forerunner in the sensitive development of a national British idiom in orchestral music. Butterworth was one of the myriads who rendered the tribute of sacrifice to the ineptitude and unpreparedness of our politicians and the dubious "glory of war," when he went over the top to be dashed out of existence at the age of twenty-eight during the late "Great War to end wars" which has bequeathed us the general disintegration and unrest of post war Europe. The slighted spirit of English Victorian Philistinism rose to the occasion in those years from 1914 to 1918, and the brilliant device was adopted of forming an Artists' Rifles Brigade, whereby it was ensured that artists and musicians might be comprehensively assembled in such a manner as to relieve the "downright, no-nonsense man" of the existence of as many of them as possible on any given occasion when they had a chance of being rushed out *en masse* to face the destructive powers of enemy artillery.

Butterworth, despite this worthy object, was a talent whom England could ill spare. He was imbued with the glamor of the folk poetry of the Shropshire Celtic Fringe as exemplified in the poems of A. E. Housman, with their mingled sense of natural imagery and mysticism, their spiritual apprehension of rural atmospheres and rural vicissitudes. He relieved British rural inspiration from the boisterous rusticity which united English bucolism with the similar type of English hymnology of late Victorian times—both developed, one feels, like the capacity for winning battles, (especially against lesser cultivated natives of other continents), "on the playing fields of Eton" and the exclusive precincts of Oxford. His rusticism holds no tinge of the Oxford accent in music. Indeed, he had the insight to weld his Celtic Fringe musical inspiration into musical tissues which manifest the subtler Gallic, i. e., Celtic, influences of modern France. Debussy gave Butterworth the lead in the Shropshire Lad rhapsody; but he moulded his matter from British soil, and there reared new, delicate British bloom. The promenade rendition did not always achieve the full possible delicacies of the score; but it presented a sensitive talent rendered with some insight. Bella Bailie and Walter Widdop were the vocal soloists, the former singing with fine sensibility and vocal effect and both scoring success.

The novelty of the third promenade was a piano concerto by—Haydn! And further to disconcert, the notes informed one that this was originally not intended for piano. One cannot quite envisage what its original form must have been, as the pianistic passages sound explicitly pianistic, at least as rendered by Harriet Cohen. The work is in D and numbered Op. 21. It again made one wonder concerning the real value of unearthing works merely because a noted classic composer's name is attached to them. One has had many bitter and boring moments during the Beethoven and Schubert centenary celebrations from like cause. Not a particularly good foil for Harriet Cohen's rather showy

traits, the music proved quite mediocre, though the slow movement held moments of quiet and appealing tenderness.

Tchaikovsky's symphony in F minor, No. 4, held the center of the program. One found Wood's reading of it more suggestive of that conductor's name than of the nostalgic, but colorful moods of Tchaikovsky and the Russian folk themes which form the basis of the work. There was little notable realization of the very fine subtleties of scoring which the symphony still presents, even after the boom of the composer's music a few years ago, which threatened to render it hackneyed. Hilda Blake and Joseph Farrington were solo vocalists, both in music by Handel, for the form and feeling of which the former evinced the deeper sympathy.

Thus far the showing of modern music at the promenade concerts has not been great. Additional to the Shropshire Lad and *L'Après-midi d'un Faune*, we have had Sir Hamilton Harty's spirited and characteristic Comedy Overture, in which the composer's native Irish humor has typical racial subtleties and rich eloquence. The work was all-too-welcome in a program over-weighted by three heavy Brahms items, which the rather tinsel pomp of Bizet's overture, much less the mannered singing of Mark Raphael and the violin playing of Isolde Menges, could not relieve. Bizet figured better later in the week with his charming suite, *L'Arlesienne*. Other comparatively modern works have been the Hopak from Moussorgsky's Fair at Sorochinsk, and de Falla's ever virile suite from The Three-Cornered ballet.

Bax' Symphonic Blazonry

The most important British work performed to date has been the Bax symphony in E flat minor, a work already given by Sir Dan Godfrey at Bournemouth and under Sir Henry at the Royal Academy concerts.

Here is the real florescence of the Romance spirit, music of ornate, yet heroic fresco proportions. There is in it that delight in decorative figuration for fantasy's sake found in the mediaeval illuminations which flowered from Celtic manuscripts such as the Irish Book of Kells. It also has a typically Celtic sense of blazonry, an almost heraldic quality of pageantry unfolding in the procession of its decorative tonal motives. This strangely remote mood of chivalrous glamor gives a curiously visionary, other-world character to much of the music, endows its more heroic passages with something of profoundly spiritual conflict and triumph.

One is reminded of how mediaeval chivalrous imagery assumed symbolic significance in the neo-Romance writings of William, even as mediaeval florescent design developed in his Kelmscott patterns and in the pre-Raphaelite paintings of Burne-Jones. In this connection, it is interesting to note that Bax' earliest work itself traced to such pre-Raphaelism in poetic inspiration. The later Celtic aspects in no way contradict, but only develop this; for European mediaevalism itself derived in all main essentials from the chivalrous ideals and poetic imagery immortalized in the Celtic legendary cycles of the Red Branch, the romances of King Arthur and the heroic tales of the Welsh Mabinogion. In the mingled heroic blazonry and austere tonal architecture with which this is backed, Bax, in this symphony, seems not merely to reflect the ancient Romance spirit, but to project it forward invested with an aura of seer-like vision.

With this spirit of mysticism pervading its heroic form, the work naturally tends to be elaborate and intricate at times. Maybe Bax could have stated his conception in briefer form; yet one wonders if any moment, no matter how ruminative, of this fine work would not be missed if deleted. Since *The Garden of Fand*, Bax has not created more glamorous orchestration; the symphony, however, reveals also the results of the mood experience revealed in November Woods, partakes of the sterner tragedy of Tintagel, reflects the unearthly light of the austere, ascetic devotion of St. Patrick's Breastplate. It is certainly, with Bantock's Hebridean symphony, Bryson's second symphony, McEwen's Solway symphony and Bliss' Color symphony, the finest British symphonic work of the last decade.

A Polish Pattern Poem

The promenade novelty to date has been the piano concerto of Alexander Tansman, one of the most interesting younger talents of modern Poland. Where Szymanovsky presents the emotional moods developed from Chopin traditions, Tansman is more definitely concerned with the abstract aesthetic sensory elements presented in patterns—such impulses as actuate the vivid color and kaleidoscopic designs of Polish woodwork enamelling. There is something of the deeper elements of what Clive Bell has termed significant form in Tansman's tonal design. There is that touch of personalism which one finds in the human slant of a wood-stroke in folk carving, of stitching in folk fabric embroidery. The charm of the music is enhanced by a certain curiously interior mood of wistfulness which seems to determine the tone of its harmonic hues. Behind this, however, lies the rare gift of musical draughtsmanship. The musical design of Tansman has its definite, schematically clear and clean line. In this sense it is more truly neo-classic than anything else; that is to say, it is music in which the Polish spirit has passed the initial more literal phase of Chopin and attained a fresh transmutation of folk motive into personal mood-symbol.

The second movement of the concerto manifests the composer's more intimate expression; the other movements—there are four in all—are more in the nature of highly individual pattern-creations, in which one cannot help feeling an under-significance of tone-color which reminds one of the intention of Tansman's compatriot, Kandinsky, in painting, the mood of which is determined by color-tone and contrast. That the work made its initial impression here was entirely owing to intrinsic merits which over-rode a poor interpretation. The orchestra gave little sign of sympathetic initiation into the music by its conductor, and the soloist, an excellent accompanist but scarcely a first rank solo pianist, V. Hely-Hutchinson (a B.B.C. official who first appeared publicly in these officially-sponsored B.B.C. promenades), giving but a lukewarm and characterless reading rather than a rendition proper. Such music requires more the poet than the scholar, not to mention the merely studious. It cannot be acquired by mere efficiency and precision.

Haslemere Week Opens

The week of old instrumental music given by the Dolmetsch family at Haslemere has now become an annual fixture. This year's celebration has opened with music for viols and lyra viols by Ferrabosco; Divisions on a Ground for

(Continued on page 18)



THIS IS THE WAY EDWARD JOHNSON KEEPS FIT FOR BIG TENOR ROLES. HE DECLARES IT IS A DAILY EXERCISE AND NOT A POSE



FLORENCE EASTON WITH THE NEW BUICK SHE IS DETERMINED TO LEARN TO DRIVE



MARIO CHAMLEE HAS BEEN LIVING IN HIGHLAND PARK NEAR RAVINIA. IN A HOUSE EQUIPPED WITH GARDEN AND BIRD BATH

RAVINIA, Sept. 4.—The discerning traveler on almost any highway or railroad, eastbound or westbound this week, may chance to meet his favorite character face to face. The final strains of the musical season floated away on the midnight air of Ravinia last Monday, and each ensuing day since then has witnessed the departure of some member of Mr. Eckstein's justly famous opera company.

It may be Elisabeth Rethberg's blond beauty which will identify the lovely Elsa of Brabant, the grace of an unmistakable Romeo gesture which will betray the poetic Edward Johnson, or the sonorous voice of Giuseppe Danise which will reveal the presence of Le Chemineau, en route to California,

CONVERSATIONS at RAVINIA

with the

LEADING ARTISTS

By Dorothy Crowthers

where these three have engagements at the San Francisco and Los Angeles opera.

Des Grieux Takes Train

The romantic Chevalier des Grieux, in the person of Tito Schipa, will be found to travel not by diligence but by the Twentieth Century Limited to New York, which is also the destination of his distinguished stage-father, Leon Rothier. Manon makes her *premier voyage* to Montreal when Yvonne Gall goes there to embark for Paris, where she will encounter her cousin, Lescout, in the versatile Desire Defrere, who sails for France from New York.

Marouf's flight from Cairo will, in this advanced age, be made by automobile when the joyous Mario Chamlee speeds toward the Atlantic coast in his Cadillac car. Along the same roads will be seen Florence Easton's smart new Buick with Maliella herself at the wheel, after an escape *de luxe* from the imprisoning garden in Naples!

No matter where we next see these same artists across the footlights, nor how perfect their performance, the subtle charm of Ravinia will be absent and missed. Where could Madame Butterfly be as effectively staged as in this Pavilion resembling a temple of old Japan? Where could Romeo and Juliet find a more perfect setting than in the full moonlight of a recent evening, when it was presented at the Opera House in the Woods?

Spirit of Geniality

Perhaps the most unusual phase of life in Eckstein's fold, is the spirit of geniality which prevails. Friction and jealousy do not thrive in this opera house. There exists an informality, a cordiality shared by singers and audience alike. Almost every night among the spectators are to be found several principals of the organization applauding their colleagues; and each evening behind the theatre, in a grove of trees which rivals the Forest of Arden, friends greet members of the cast at the close of the performance. Among these is always to be seen the familiar figure of Mr. Eckstein, the impresario who never fails to congratulate his artists upon their achievements.

Nor does this camaraderie stop at the gates of Ravinia. There are frequent gatherings at the homes of the singers, when operatic responsibilities are laid aside and hilarity holds full sway. The last of these was an elaborate party given by Mme. Rethberg. The grounds around her colonial house at Hubbard Woods were festive with Japanese lanterns. A jazz orchestra from Chicago proved a potent allure to even the most dignified celebrities, and supper one continuous feast until breakfast, when twenty-four brave souls repaired to the beach to watch the sunrise, a spectacle so ill-timed as seldom to be enjoyed by an audience of such distinction!

Studies Role No. 106

But life at Ravinia is not all play by any means. An artist must attend frequent rehearsals of current productions and must study unceasingly in preparation for later appearances in opera

and concert. On one of the most brilliant afternoons of the summer, Mme. Rethberg, reluctantly but without complaint, had to forego a tempting motor party in order to keep an appointment with Wilfrid Pelletier for a rehearsal of *La Campana Sommersa*, Respighi's new opera in which she will appear at the Metropolitan this winter. It will be her 106 rôle.

"It is the most difficult score I have ever studied," she exclaimed recently, with a gesture of dismay. "One act is coloratura, another lyric, another dramatic, and the modern music is very complicated though very beautiful. I love the rôle; it is a much more grateful one than that of Egyptian Helen. The story of the Strauss opera is very involved, too, whereas Respighi's work is a charming fairy tale laid, incidentally, in the part of Germany from which my husband comes."

With her in the cast will be Giovanni Martinelli and Julia Clausen, both of whom have sung at Ravinia this summer.

Mme. Rethberg had given a notable performance in *Tosca* the previous evening. Not the least attractive feature of Mr. Eckstein's productions is the opportunity to hear artists in parts they do not sing elsewhere.

"I like *Tosca* so much," Mme. Rethberg said, "in fact I tremendously enjoy singing in Italian. During my four seasons here I have made debuts in *Madame Butterfly*, *Cavalleria Rusticana*, *Ballo in Maschera* and *La Juive*. Although *Faust*, *La Bohème* and *Trovatore* were in my German repertoire, I sang them here in their original tongue for the first time. It is not easy to restudy a rôle in another language," she added feelingly.

To Sing at La Scala

On Sept. 17, Mme. Rethberg will open the San Francisco opera season with Edward Johnson in *Aida*. After two weeks there and two weeks in Los Angeles she returns to the Metropolitan. Following a concert tour in February she sails for Europe to sing at La Scala in Milan under Arturo Toscanini's baton, always a thrilling experience to her.

A great compliment was paid to Mme. Rethberg when Mussolini, hearing that she was to sing in Italy, asked the Governor of Rome to communicate with her representative, requesting that she appear first in the capital. This she has agreed to do for about ten days prior to the Milan engagement. She will sing *La Campana Sommersa* and *Egyptian Helen*. "But not if I have to relearn the rôle in Italian," she announced emphatically.

Questioned about a Bach cantata open on the piano, she replied, "Oh, I just sing that for my own pleasure." One wishes more young singers had the musicianship to seek recreation in Bach.

Studies Jonny Score

Prominent on Florence Easton's piano at her home in Highland Park, was the score of Jonny Spielt Auf, in which she will appear with Lawrence Tibbett at the Metropolitan this fall. She had not as yet looked over the score, although Mr. Pelletier was expected shortly to go through it with her. She



ELIZABETH RETHBERG POSES HER BLOND BEAUTY IN FRONT OF HER COLONIAL HOUSE AT HUBBARD WOODS, CLOSE TO RAVINIA



TITO SCHIPA SNAPPED BETWEEN ACTS AT A REHEARSAL AT RAVINIA PARK. THESE ARE THE FREE SEATS OUTSIDE THE PAVILION WHERE THROGS ENJOY HIS SINGING



GIUSEPPE DANISE WITH HIS TWO LITTLE GIRLS HURORA AND HEBE. THE CENTER OF DANISE'S SUMMER STAGE HAS BEEN GLENCOE

does not study with a coach or conductor, preferring to work out a part by herself.

"I like to hear the score in its entirety, just once or twice, listening attentively to the singing of all the parts and to the orchestral effects played on the piano, then off I go to solitude and practice."

This in itself is proof of her thorough musicianship.

To over ninety rôles, many of which she knows in two or three languages, Mme. Easton this year added Puccini's *Manon Lescaut*. In other seasons at Ravinia she has made initial appearances in *Fedora*, *Andrea Chenier*, *The*

(Continued on page 16)

CROCHETS and QUAVERS of CRINOLINE DAYS

By Roswitha Cranston Smith

(Continued from issue of Sept. 1)

Local activities centered around some splendid musicians in the early days. Concerts were given now and then by the High School Chorus, under the direction of Elan Dryer, a long lank choir leader and teacher of singing schools, "who possessed a rough bass voice like a saw," but who "could make the boys and girls sing." Since 1843 Konrad Mees had been pastor and choir leader of St. Paul's Lutheran Church, and it was said that probably 1,000 German-Americans received free instruction from him. The name of H. J. Nothnagel was outstanding. A German musician, he came to Columbus in 1852 and made the department of music at the School for the Blind one of the best in the country. The first oratorio society was organized in 1857, and the Cecilian Verein in 1861.

The Beethoven Society had been formed with the avowed purpose of "exterminating the Uncle Ned type of tune." Many "Tyrolean singers" and "Ethiopian serenaders" were assaulting delicate ears with such songs as Juliana Phoebeana Christiana Brown and undeniably something had to be done about it.

Touring artists who gave Columbus concerts were Thalberg and Vieuxtemps, in '58; Adelina Patti in 1860; Gottschalk and Carlotta Patti in '62; Gottschalk and Brignoli in '63.

Toward the close of the war a new

opera house was built in the old Cotten block on South High Street, and a season of opera was planned for the opening in September 1864. Italian opera had been given with great success on several occasions, and was considered the last word in art. When Columbus was only a borough in 1832, its first theatre was in Young's Coffeehouse. Later, in 1835, a hall was built, called the Columbus Theatre,—a frame building, fifty feet front by one hundred feet deep, and thirty feet high, which served for twenty years. Then came a "dramatic temple" on East State Street in 1855. And now this new Comstock's Opera House, or the Metropolitan, was erected to be worthy of the larger town and the more modern times. The press was initiated the day preceding the opening, and the elegance of the structure was described at length in the Journal of Sept. 7.

188 Gas Burners!

"The parquet chairs are very light and handsome," commented the Journal, "and very commodious in size and shape. The private boxes are magnificently draped and carpeted. The upholstery of the Dress Circle and Family Circle is of the richest character and in its crimson glow presents a most inviting and charming appearance. The whole when under the illumination of no less than one hundred and eighty-eight gas burners presents a scene like fairyland. The gradient of the seats is such that the whole stage is perfectly visible to every spectator. Even hightopped shoulders and two-storied bonnets cannot hide the view from those seated behind them.

"The stage scenery is of the most chaste and classic character. The drop curtain is one of the most beautiful specimens of this branch of art we have ever seen. It is in itself a picture. Looking upon it for a few moments it grows and towers and widens and lengthens until the eye sees spread before its vision a magnificent Corinthian Hall, with all its grand columnar adornments and tessellated pavements. This elegant piece of workmanship is from the pencil of Mr. Porter of Cincinnati. The parlor scene, likewise from his pencil, is an exquisite painting for the stage."

After the "tastefully and elegantly dressed audience" had assembled, and "the scenic beauties of the Hall were the theme of unbounded praises by our citizens," the harassed manager was forced to come before the curtain and announce that "owing to an unfortunate delay on the part of the railroad in forwarding their baggage, the presentation of *Il Trovatore* would have to be postponed, but would positively take place the following evening, and the company would proffer an operatic concert." No one seems to have been surprised, and civic pride in the splendors of the opera house evidently tided over all disappointment.

Our grandparents listened that week to *Trovatore*, *Lucia*, *Norma*, *La Favorita*, *Lucrezia Borgia*, and *Don Pasquale*. An Italian company had stopped in July of that year; and H. Grau's German opera trope in the Christmas season of 1864 gave Boildieu's *La Dame Blanche*, and *Faust*. In November, 1865, Max Strakosch presented "a brilliant array of talent at an expense of over \$600 per night, showing that a perfect troupe can be formed to render the

works of the masters in the style and manner in which they should be given." With forty performers and a wardrobe from Paris they gave *Ernani*, *Martha*, *Ballo in Maschera*, *Trovatore*, *Faust* and *Traviata*. In 1870 when Parepa Rosa substituted The Bohemian Girl for *The Marriage of Figaro*, "the citizens were more than disappointed, they were highly indignant,"—to their honor be it said.

Papers of the early '70's showed an opera "season" every year.

Modernism Anticipated

It was in the '60's too, that Blind Tom appeared. While the stock company at the opera house was playing *The Streets of New York* and *The Soldier's Return*, this blind Negro boy gave three concerts at the Athenaeum. Reporting the second of them, one writer said: "Imitations of a hand-organ, Scotch fiddle, music-box, steamboat, and locomotive were natural and correct. Music is however Tom's specialty, and we venture to say that the magnificent Upright Knabe furnished by Mr. Seltzer never acknowledged more of a master hand, and never gave forth more sweet or more wonderful sounds. Tom's hands roamed over its keys, bringing forth strange melodies unheard of before which were born down deep in a soul tuned by Nature, or reproducing compositions heard for the first time. In every possible way was he tested as to his musical knowledge, and not one failure have we to record. Tom's *Rainstorm* is weird and strange production. Tom loves clapping of hands and when specially delighted gave the audience samples of gymnastic romping. We cannot comprehend him but we acknowledge his power. He leaves us more of a wonder than when he came. To have heard him is a privilege not often granted, and we predict that his tour of the Northern States will be a grand success."

Local affairs at this time were constantly multiplying. The Mendelssohn Club, the only American choral society in the city, gave *Messiah* at Christmas time. Several native artists who later acquired international fame, were much in the public eye. Complimentary benefit concerts were also in vogue.

The Coming of Thomas

Herman Eckhardt, a German musician and friend of Theodore Thomas, settled here in 1869, taking charge of the Philharmonic Society, the history of which during the seventies forms a brilliant record for the city, and provided such a stimulus in musical circles that an entire chapter might be written on the next two decades. Mr. Nothnagel had staged *Preciosa* and *Oberon* at the School for the Blind, receiving notice in European papers for his wonderful efforts. Now, with Eckhardt's



BLIND TOM, UNTRAINED IMITATOR OF FAMOUS PIANISTS, WHO ALSO COPIED THE SOUNDS OF MUSIC BOXES AND LOCOMOTIVES

advent, the works of Haydn, Mozart, and Beethoven found their way to public performance, and programs began to rise above the fashionable compositions of the moment.

Almost co-eval with the coming of Mr. Eckhardt to Columbus was the appearance of Theodore Thomas's "grand orchestra." From that moment the face of the local musical world was changed. It was a new experience, and directly thereafter we read of performances by string ensembles (the public could not hear enough of Schumann's *Träumerei*, and a few years later the first Columbus Symphony Orchestra was organized.

The Theodore Thomas Orchestra, from an engraving in 1869, shows forty moustachioed musicians in beautifully braided broadcloth swallow-tails,—ten first, ten second violins, three double-basses and others proportionately. The conductor's stand was covered with a beautiful flowered rug, and his desk was surely the handsomest model extant. The spot represented was "Gilmore's Garden, Madison and 4th Aves., at 26th and 27th Streets." Our widely travelled editor printed the following, two days before the concert:

"Having heard this incomparable Orchestra with such intense delight at Cleveland, we feel a benevolent desire to have the feast Monday night at the Opera House enjoyed by as large a number as there may be room for. Our readers will excuse us for reproducing here the impressions of that concert jotted down at the time in a letter. I do not know that personal appearance has anything to do with musical talent, but as a body of men the Orchestra is composed of the handsomest materials. The performers take their places with an easy grace which is charming to behold. The movement is in ranks from the side entrances without confusion or haste or worry. Then the conductor takes his position and takes command, not in a fierce and blustering way, but with the calmness and self-possession of absolute power. His hold of the Orchestra is as perfect as if every instrument were moved by his own volition. This is the perfection of direction. What shall I say of the performance? I have no words to describe the exquisite perfection of the instrumentation. The interpretation and the rendering were a new revelation in music to me. The light and joyous Invitation to the Dance, von

(Continued on page 12)



THE CENTRAL FIGURE OF A DEBUT RECITAL IN COLUMBUS IN THE EARLY SIXTIES



MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

It should be the duty of every reputable and family journal to furnish self-aids and bromides for its readers. The opera and concert seasons are rapidly approaching, and you have done nothing for yours. Think of the boxes. What can they talk about? What have you done for them?

The deficit is serious—very serious. And in realization of it, I am submitting, herewith, a few tidbits of conversation. These choice morsels are guaranteed safe, tactful, and charmingly inane, and if taken regularly for use with Metropolitan or Carnegie performances will build any mentally underweight into critics of brilliance and perspicuity.

After one has mastered the few simple phrases which follow, it will no longer be necessary for such tragic events to occur. No longer will one have to revamp the old *faux pas* "I don't know anything about music, but I know what I like."

For the next season's recitals it will always be good taste to say: "Don't you think this violinist plays with a great deal more feeling since he was married? It only needed love to make him realize in his playing what tenderness really was!" The superior advantage of this observation lies in its varied implications. It shows (1) that the lady in question heard violinists in the past; (2) that she knows he is married; and (3) that she thought that formerly he lacked feeling . . . but has it now.

Another very useful remark for displaying culture is "Did Jeritza, who sang Carmen, last year, receive a larger salary than Farrar, who sang it in former years?" This discloses a wealth of culture, especially if pronounced YERitza and Faara. It shows, among other things that one knows Jeritza was in Carmen last year, that Farrar was formerly in it, and that they both sing. It shows that one is thoroughly familiar with the fact that when two things are compared the common adjective ends in -er, not -est, and that the form of the third person personal demonstrative pronoun in opposition with the subject, is "who," and not "whom."

The following, for obvious reasons, are also to be recommended:

"Toscanini does arrange the most attractive programs, don't you think?"

Whenever two parts of the orchestra are playing different things, one should say: "What an interesting contrapuntal device." Great care, however, should be exercised in the use of above. It has been known to give offence.

"Stokowski just thrills me to tears," is also *ex cathedra*.

"Doesn't that allegro just overflow with *joi de vivre*?"

The terms "contrapuntal rhythms," "chromatic harmonies," "atonality," "Les Six" (with a long, luscious lilt *comme ça*: lay see), "Schoenberg," and "dissonant" should be used on every occasion. At the same time one should consistently "simply adore Brahms, Beethoven, Bach, Bloch, Bartok, and Bax," making sneering remarks whenever anyone mentions Weber, Victor Herbert, or Sousa. Tchaikovsky should be spoken of as slightly sentimental and oh how Victorian!

Most of these have been tried and found successful. They are new glasses for old bromides. One should be urged, too, to say constantly at the opera that

the singers are not in good voice; and at any concert that the violinists are off key. With the aid of these brief formulas . . . anyone can attend musical events with comparative poise and safety.

* * *

Two Other People

Another, more protesting, raises her voice in revolt against the chewing gum counterpoint of Metropolitan music:

"Whenever anyone talks behind me at a concert in New York, I think: of course this couldn't happen except in some such barbaric city as this. In Paris, Vienna, Berlin or Munich it wouldn't be tolerated for the duration of a demi-semi-demi quaver. Yet when I do pose as an art patron by attending concerts in the cities named above (and precisely in the order in which I've mentioned them) I find these disturbances inherently peculiar to each locale. Which reminds me of the story about the man who, goaded beyond endurance by conversation at a concert, turned and suavely addressed the talkers as follows:

"Will you do me the favor to speak a little louder? This tiresome music is so loud that I can't hear what your'e saying."

"But what I started out to say was that London appears to be no more free from the conversational nuisance than New York, Paris, Vienna, Berlin and Munich, in the order named. I gather this from comment made by Ursula Greville, editor of the *Sackbut*, in the current issue of her magazine. And only an annoyance possessing both Miss Greville's native wit and her practice in using it, could have applied a silencer as effective as hers must have been. Here is the story relative to Dusolina Giannini's London appearance

as Butterfly, in Miss Greville's own words:

"There was a woman behind me complaining to her mother and a sort of husband that Dusolina's name was not Pampanelli or some such word. Almost every phrase my pretty Butterfly sang was subjected to malicious comment. At last I could bear it no longer, and, using my glasses as a lorgnette, I said in my exquisite broken English, 'Excuse me, you embarrass me so much, yes. It is my daughter Dusolina, and this my husband is not her father' . . . After that I was allowed to listen to the opera."

* * *

Meanwhile Professor Roerich continues to climb the Himalayas and penetrate the heart of India, Tibet, and Mongolia looking for scenery and true Buddhists, and not for appreciative audiences. Just what success he has had cannot be gleaned from the occasional and disconnected press notices which filter back, but it is safe to predict that a new room full of paintings will in another year be hung in the Roerich Museum in New York which will tell their own subtle story of mysticism by symbols of line and color.

By this time the new skyscraper temple which is now being erected on the old site on Riverside Drive will have been completed, and your Mephisto along with others will be climbing aboard buses labelled 5 to attend concerts given in the new auditorium which the building will contain. If the acoustical properties of this auditorium are as good as it is said they will be this will be all right. One might as well be resigned about the uptown movement of affairs in Manhattan. Winter nights on the bus will be cold, but then—this is to be a Master Building to be used entirely as a center of Beauty. It will take a lot of that to fill twenty-four stories. In addition to housing the Roerich Museum and the Master Institute of United Arts, the building will also contain Corona Mundi, and the International Art Center, an organization for the spreading of wider knowledge and appreciation of the arts. The Roerich Library, which has one of the finest collections in existence on all phases of art, will be open to the public for reference work. Looking at the picture of the proposed structure makes us think of the days when trombone choirs played from high towers, across the village square. We wonder what a choir of saxophones would sound like played from the height of twenty-four stories and if it could be heard across the Hudson?

Il Penseroso

One co-respondent, growing meditative, sent me, recently this philosophical missive:

"It always interests me to see people in this forward-looking age turn backward and revive memories that may be either fragrant or dimly pathetic. An instance of this sort, brought to my notice by H. Eugene Hall, relates to a song, I'll Take You Home Again Kathleen, which was widely popular nearly half a century ago. Writing from Plainfield, Ind., Mr. Hall says:

"A bronze tablet is to be placed on the spot where Thomas P. Westendorf, famous forty years ago, wrote the



THIS PHOTOGRAPH OF A MONGOLIAN MUSICIAN WAS SENT BACK BY ROERICH AMERICAN EXPEDITION FROM ULAN BATOR KHOTO IN MONGOLIA

words and music of I'll Take You Home Again Kathleen. Frank D. Johnson, parole agent of the Indiana project, is seeking information as to Boys' School, which sponsors the date and place of Westendorf's birth, death and burial, and the date on which he wrote the song. The only known facts are that he composed the music and wrote the words when he was assistant superintendent of the Boys' School, dedicating it to his Irish wife, who tradition says, was literally pining away with homesickness for her beloved Ireland. The composition was sung by Irish tenors and baritones all over this country, and in England. The song was first sung publicly in the Old Company 4 barracks, since burned down. It is believed that Westendorf died in Wisconsin, and it is practically certain that he was buried in one of the local cemeteries. Mr. Johnson hopes to hear from anyone who can supply any information."

"I would like to know if the promise made in this song was ever fulfilled. Did royalties roll up so fast that the loyal husband was enabled to take his lonely wife home again, if only for what used to be called 'a visit'? Or did she see her beloved Ireland again only with the eyes of her hungry heart? Does she still live? If not, is she buried beside the man who thus understood her need, or is her grave situated elsewhere? Questions like these march up in platoons and refuse to be dismissed, even though we all know they must eventually yield the field to other and more importunate wonderments."

Well, well, well,

Expostulates your,

Mephisto



THE MASTER BUILDING BEING ERRECTED AS AN ART CENTER BY THE ROERICH MUSEUM AND ALLIED ASSOCIATIONS

MUSIC in COLUMBUS DURING *the* FIFTIES

(Continued from page 10)

Weber, was given with a brilliancy of coloring impossible to excel.

"The voluptuous music of Strauss made everything swim in a sort of ethereal ecstasy. The grand and chaotic chords of Wagner,—the mountain peaks of music,—crashed through the rapid modulations like the grumble and rumble and roar of battle. The softening pianissimos died away in an agony of linked sweetness, until one's own heart-throbbing seemed a sound to disturb an entire audience. Anything to equal the pianissimo of this Orchestra I have never heard anywhere. In many orchestras the pianissimo is a mere whine of the quinsy, or a fainting from exhaustion, but this orchestra retains the same full round rich tone in the lowest whisper of the instruments."

The pen of a musician might be detected in next day's editorial by a writer in the Commercial:

"The Overture of Tannhäuser is not only one of the compositions of Wagner most liked in this country, but it is altogether characteristic of an author whose vanity and vagaries have given him more than usual prominence in the musical world. It is a wild screaming stormy complicated piece of music, is this overture, and to execute it requires not alone the best efforts of the best musicians, and a goodly number of them, but a firm decided baton with a clear head, full of musical capacity behind it to lead them; otherwise the violins are lost among the mountain

peaks; the horns blow curses when they should offer prayer; the bass viols flounder among bogs and morasses when they should step upon firm ground, and there is the deuce to pay generally. Thomas could not have selected a better composition than this with which to show the splendid superiority of his orchestra and his own genius as a leader."

If anyone thinks Columbus had no musical feeling, no cultural status, he has only to read of the state of tension in the audience that heard that concert, to be disabused of the unworthy notion:

"The music of the Theodore Thomas Orchestra touches more places in more people than any music ever produced here, and calls out from all people the liveliest emotions of pleasure. The audience last night was of the best that Columbus ever sent to the Opera House. The performers move as one man, and the audience seemed to listen as one person. Did a foot move or a fan drop, to jar the delicate whispers of melody or fall as the slightest drop of discord in the great waves of music, there was a frown on every face and a hiss came bursting up to the lips to be crushed back unexpressed. The audience breathed in accordance with the music,—now free and fast, and then scarcely at all. Great mountains of rest in enjoyment came at intervals, in up-heav-ings that were like sighs as if enjoyment had been flying at its highest bent and came down with folded wings to better view some great pleasure. Music



A RENDITION OF WHEN THE SWALLOWS HOMEWARD FLY AT A COLUMBUS CONCERT IN 1850

that can control an audience,—that can put a musician in such ecstasy that he leans forward the entire evening as if ready to spring upon the musicians did they dare to leave the stage or break the charm,—music that can take the man who listens indifferently to any other music and lift him into an atmosphere that causes every nerve in him to vibrate with a new sense, bewilder him and delight him, such music should take every man woman and child to the opera house."

The foregoing account was followed by an illuminating visual review entitled Our Jenkins at the Opera House, what he saw, and who had it on. Then came these details: Mrs. J—T—e of Philadelphia looked magnificently in a scarlet opera cloak. She wore beautiful and costly diamonds.

"Mrs. W—m R—s wore a black velvet cloak, exquisite lace collar, and a lilac bonnet with a delicate pink rose on one side.

"Mrs. J. M. C. wore a white Astrachan saque trimmed with white lama fringe, a black velvet hat with a Spanish veil fastened gracefully on the right shoulder with a scarlet flower.

"Miss L—N—i had on a black velvet cloak, white shepherdess hat trimmed with blue velvet and a single pink rose, and a full fall of white lace about her neck fastened at the throat with a pink rose.

"Miss M—S—t had on a white sacque, and hat with a lilac plume. Very chaste and beautiful.

"Miss B—t of Logan wore a black Astrachan cloak, a drab hat with green and black feathers, her beautiful light hair worn in a net.

"Miss A—e D—m appeared in a white opera cloak and black satin hat from which her beautiful golden hair hung in rich profusion.

"The beautiful blonde Miss S— of New York City was the observed of all observers.

"Time forbids us to mention all of the beauties with which the Opera House was filled."

As Jenny Lind created for the next century the model soprano program, so Theodore Thomas set the standard for orchestral programs for several decades thereafter, and until very recently, a symphony program was rarely given in Columbus without one of the splendid numbers played by him in one of these early concerts, to the immense and unspeakable satisfaction of the great older portion of our audiences.

BOSTON, Aug. 29.—Mimi Boos sails for Europe Sept. 14 to continue her study with teachers on the Continent.
W. J. P.

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MAURICE RENAUD, THE GREATEST DON OF ALL SEEN. PARADOXICALLY, IN MILITARY GARB

MOZART'S Don Giovanni is justly considered one of the greatest operas ever written. The drama in the play is perfectly matched by the drama of Mozart's deathless music. So the musicologists tell us. That is—most of them do. Some maintain, and with good reason, that Mozart wrote actually an opera buffe, not vastly different from The Marriage of Figaro and late

THE STRANGE CASE of DON GIOVANNI

By Alfred Lieban

Così fan tutte—assuming that these works can be classified as opera buffe.

Bruno Walter, disciple of Mahler, whose Mozart performances are models for all devotees of Mozart, did not quite satisfy critical London with his Don when he conducted the work at Covent Garden last year. The clash of two styles, that of music-drama and that of opera-buffe, prevented—as it often does—a thorough welding of the musical patterns. And the ultimate effect was boredom during a good part of the proceedings.

This is one of the burdens of a Mozart production in our day. Few conductors have the ability to bring about a perfect fusion of the diverse elements necessary to get Mozart's spirit across the footlights. The symphony conductor has an easier job. He has no singers to contend with. No self-willed soprano or basso offers advice to Mengelberg or to Sir Thomas Beecham.

Four Famous Dons

But to return to the irrepressible Don. I have heard four famous interpreters of the name part. Maurice Renaud at Hammerstein's Manhattan Opera House of blessed memory, was the greatest of them all. (I did not have the good fortune to hear Maurel in the part.) His associates in the Hammerstein production were Gianninia Russ as Donna Anna, Mmes. Jomelli and Pinkert as Donna Elvira and Zerlina respectively, Alessandro Bonci as Ottavio and a nondescript German basso as Leporello. The from The Marriage of Figaro and late Cleofonte Campanini conducted.

Renaud acted and looked his part to perfection. He took the Champagne song faster than Scotti who was the last Don heard at the Metropolitan.

The Metropolitan performance, conducted by Mahler, took place in the spring of 1907. Emma Eames was Donna Anna, Galski sang Elvira, and Mmes. Sembrich and Farrar alternated as Zerlina. Chaliapin was Leporello (and a good one, who pleased Mahler), Bonci, who had moved from thirty-fourth Street to the Broadway house, was again a matchless Ottavio. Mahler confessed that he was not entirely satisfied with the performance. (He might have been, with all the great names concerned in it!) But names, no matter how great, do not after all, make a perfect ensemble. Mahler demanded a perfect ensemble, and that could not be created in a few weeks' time.

Renaud and Scotti were the two outstanding Dons of my experience. The two others were Theodore Reichmann and Theodore Bertram, both of Metropolitan fame in the late nineties. Theodore Bertram came to an early, self-inflicted end at Bayreuth, twenty odd years ago. At a performance conducted by Muck at the Berlin Opera Geraldine Farrar, in her teens, was a fetching Zerlina. She did sing off key on at least one occasion, and Muck showed her (and the audience) that he knew about it. Mme. Emilie Herzog's Donna

Anna was beautifully sung. The performance had finish and power. Bertram was too heavy as the Don. Reichmann, too, was more at home in Wagnerian baritone parts, such as Wotan and Hans Sachs, than in Mozart. To complete the record, I must add that Paul Bender of recent Metropolitan memory was the best Masetto I have ever heard. This was a Breslau performance of the Mozart work, a performance that had the advantage of three unusually fine basses.

There are still a few Dons who have not been captured by the Metropolitan management. Mariano Stabile of La Scala sang the part in the London production under Walter and pleased the Londoners. Vanni-Marcoux tried conclusions with the Don in Chicago last year with varying results.

At the Salzburg Mozart festival Hans Duhan and Alfred Jerger, both of the Vienna Opera, have sung the Don. In Munich, Fritz Feinhals, formerly of the Metropolitan; Wilhelm Rode and Erik Wildhagen have sung the part in recent years; and Klemperer's recent production at the Berlin Opera starred Fritz Krenn from the Wiesbaden Opera. Bohnen recklessly attempted the Don at the Berlin State Opera a year ago—with unfortunate results.

The strange thing is that this greatest of all operas (as some critics persist) has not been heard in New York in more than twenty years.

SAN JOSE'S SCHEDULE

Directors Prepare for Approaching Season

SAN JOSE, CAL., Sept. 4.—The San Jose Musical Association has decided to continue its activities, and will present five attractions at a subscription price of \$6. This is a flat rate applicable to the entire house. The Theodore Roosevelt Junior High Auditorium will again be used for the series and the following artists are engaged: the Russian Symphonic Choir, Kathryn Meisle, Mischio Ito and his dancers, Leo Ornstein and Harry Farberman in a joint recital, and Roland Hayes. With the exception of Mr. Ornstein, all these musicians will appear for the first time in this city.

The San Jose Opera League is likewise preparing for its new season. Officers are: Tom Reese, president; Mrs. H. D. McKenley, vice-president; Rebecca Hillis, secretary-treasurer; and Mrs. Wilfred McDaniel, accompanist. Cavalleria Rusticana and Trial by Jury are scheduled for early production under the direction of Harry Truax.

Charles Bulotti, tenor of San Francisco, was assisted by Genevieve Callison, pianist, and Filisine Estrabou, violinist, at a benefit concert in Sacred Heart Hall. Mr. Bulotti is a favorite here, and the program was well received.

M. M. F.

FROM CINCINNATI

CINCINNATI, Sept. 5.—Mr. and Mrs. Adolf Hahn, director and associate director, of the College of Music, have returned from Tupper Lake, N. Y., where they spent August with Mr. and Mrs. Harry M. Levy.

The Caroli Singers, Mary Gretchen Walsh soprano; Ruth Sammet, mezzo-soprano, and Louise Ryder, contralto, sang at a concert given in Eden Park on a recent Sunday afternoon. They are students of the College.

Charlotte Metzner, a college graduate, has returned from attendance at the classes conducted in Kansas City by Ernestine Schumann Heink.

G. D. G.

GODOWSKY MAKES GIFT

Appears in Recital for Mayo Clinic

ROCHESTER, MINN., Sept. 6.—Before a large audience made up of the "Mayo Clinic and its friends," as the printed invitation read, Leopold Godowsky appeared at a gift concert on Sunday afternoon, Aug. 19, in the auditorium of St. Mary's Hospital School for Nurses. Mr. Godowsky had received treatment in the clinic, and left with Mr. and Mrs. M. Aronson of the Chicago Musical College, the following day.

Mr. Godowsky was introduced by Dr. Charles H. Mayo, and his program was explained by James J. Drummond, manager of the Worrell Hospital and secretary of the civic music association. His list contained Brahms' rhapsody in G minor, two of Mendelssohn's songs without words, Beethoven's Sonata Appassionata, and the following works by Chopin; ballade in G minor, nocturne in G minor, waltzes in E minor, C sharp minor and D flat, the scherzo in B minor, three etudes, the nocturne in F minor, and the Polonaise in A flat.

All these numbers were read with the artistry and technical skill for which Mr. Godowsky is justly famous.

I. H.

NERONE OUT OF DOORS

UDINE, ITALY, Aug. 13.—After an interval of two years, open air performances in the Square of the historic Castello were resumed with a presentation of Boito's Nerone. Thousands of persons, gathered from all the neighboring regions, attended the long-awaited spectacle, which was entirely successful. Among the best of the singers were the tenor, Manuel Salazar; Helen Barrigar, in the part of Asteria; Lucia Abbrescia as Rubria; Antonio Righetti, the Simon Mago; Edmondo Grandini, cast as Fanuel, and Ernesto Dominici, having the rôle of Tigellino. The orchestra was directed by Antonio Votto.

F. C.



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TUCSON ARTIST WEDS

Madeline Heineman Now
Mrs. Harry Berger

TUCSON, ARIZ., Sept. 2.—Mrs. Madeline Heineman of Tucson and Harry Berger of Washington, were married on Aug. 9 at Mr. Berger's home.

Mrs. Berger is well known through out the southwest for her many musical activities. She is president of the Saturday Morning Musical Club of Tucson and has devoted twenty years to the musical development of Arizona. Through the Saturday Morning Musical Club, she has sponsored an artists course of excellence; and it was largely due to her untiring efforts and enthusiasm that Tucson dedicated, last October, its beautiful Temple of Music and Art.

Mr. Berger is a brother of Alex Berger, patron of music and art in Arizona, whose gift of \$100,000 to the Tucson Temple fund made completion of the building possible.

Mr. and Mrs. Berger are spending their honeymoon at Point Comfort, Va. After Sept. 22 they will make their winter home in Tucson.

E. C. L.

TUCSON MUSICIAN MARRIED



MADELINE HEINEMAN, TUCSON MUSICIAN, WHOSE MARRIAGE TO HARRY BERGER TOOK PLACE RECENTLY IN WASHINGTON

PITTSBURGH PARK MUSIC

PITTSBURGH, Aug. 29.—More than fifty programs have been given in the series of municipal band concerts. On Aug. 12 the city presented the first of a series of three Sunday evening orchestral concerts scheduled at Schenley Park. A well-balanced group of forty musicians, under the direction of Victor Saudek, gave this program before some 6,000 persons, despite uncertain weather. Community singing, which has been a feature of every concert, was led by Mr. Porter. The park concerts have attracted large audiences.

W. E. B.

CHICAGO, Aug. 29.—A new orchestra is being added to the many musical organizations in the industrial life of Chicago. This is a twenty-five piece ensemble to be made up of employees of the Chicago & Northwestern Railway who play the violin, cornet, trombone, viola, oboe, flute, cello, double bass, and drums. The orchestra is being formed in connection with the Choral Club of the railway, which is conducted by Harry Slater. These two units will give their concerts jointly.

MUSIC as a FIELD
for WOMEN

By
Marion
Fairfield
Nickell

PHILADELPHIA, Sept. 3.—The larger place taken in music by the American woman of today was the theme of an interview accorded me by Grace H. Spofford, dean of the Curtis Institute of Music.

"As singers, performers, players,—women's position is now unquestioned," she affirmed. "So is it when they act as teachers of music, supervisors, music critics, music editors, writers of books about music.

"As patrons of the art, they have always been—and are, today—a great, active, moving, vitalizing force in music. Today women are helping all sorts of worthy musical enterprises—supporting opera, orchestras, concerts and sponsoring young musicians in their careers.

"The 400,000 women forming the National Federation of Music Clubs wield an enormous influence on the present development of music in America. Two individual patrons, Elizabeth Sprague Coolidge, originator of the Berkshire Festival, and donor of the Coolidge Musical Foundation in the Library of Congress; and Mary Louise Curtis Bok, founder of the Curtis Institute of Music, should not go unmentioned.

Scientific Progress

"But women still must make their mark as composers—as creators of music. Until recent years, women were discouraged from studying harmony. A certain great professor at one of the German conservatories used publically to announce that women could not think in the abstract . . . that harmony, accordingly, was not for her. It is only in comparative recent times that women have been encouraged to study theory, counterpoint, composition, or orchestration. Music, you know, is a science as well as an art. Composition requires—in addition to inspiration—long, hard training in the handling of musical material. Perhaps, too, girls were formerly no more attracted to this phase of music than they were to—well, say—engineering.

Yet today—despite this early handicap, many women hold key positions as musical educators in this country. They include such leaders as Clara Bauer, founder of the Cincinnati Conservatory; Mrs. Franklyn Sanders, director of the Cleveland Institute of Music; Nellie Cornish, founder and director of the Cornish Music School in Seattle, Washington; and May Garretson Evans, founder and director of the preparatory department of the Peabody Conservatory at Baltimore.

"Women are generously represented on the faculty of the Curtis Institute. There is Marcella Sembrich, for instance, who is head of the vocal department; and Harriet van Emden herself a former pupil of Mme. Sembrich. There is Lea Luboshutz, in violin; and Isabella Vengerova, in pianoforte. Renee Longy Miquelle is in charge of solfège.

"Young women, also, who are students in a purely professional school such as Curtis, rank now with the men. There is no difference in the quality of their work. There is small place for sex in art.

"The greater number of girls, here, it is true, are found in the departments devoted to voice, violin, piano. Only one, so far, has entered the department of woodwinds and brasses. But it is noteworthy that out of the entire enrollment of 215 students 45 per cent. are women.

"The average girl who 'takes music' does it as an avocation—not as a vocation. But in a professional music school the men come expecting to learn how to make their bread and butter—to learn, incidentally, how to pay the butcher, the baker, the candlestick maker. They

are apprentices in a great art craft.

"Women attending a professional school need to cultivate the professional spirit. They must be willing to go through fire and water for their art. They must be willing to stop at nothing but its finest expression.

"This spirit of fidelity to their art is one of the specific contributions the foreign students make. These come to us from ten foreign countries. They are good craftsmen, to begin with. Innately they have a finer sense of the sacrifices that are demanded than many of our American boys and girls.

"What do the American students contribute?" An enthusiasm, for one thing, that is enormous. The capacity to go straight to a point—to take short cuts when they are good.

Cannot Measure Art

"But art cannot be evaluated—cannot be measured by time. Possibly for an engineer, a lawyer, a physician, it can be said, 'It takes so many years to turn out such an one.' Not so with any art.

Dean Spofford co-operates with Joseph Hofmann, the director, arranges each pupil's course of study with the faculty, and is herself directly responsible for the academic courses and the lectures on comparative arts.

Born in Massachusetts, a graduate of Smith College, Miss Spofford taught at Heidelberg in Ohio, later graduating in piano playing under Harold Randolph at Peabody Conservatory, Baltimore. There also she taught piano, and was an executive officer until 1924, lecturing on music and contributing musical criticisms to the Baltimore Evening Sun, until called to Curtis Institute.

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School Opens Booking Bureau

*Indiana to Arrange
Faculty Appearances*

BLOOMINGTON, IND., Sept. 4.—Discussing summer classes at the School of Music, Indiana University, Dean B. Winfred Merrill says the results have been far above the average.

"The talent with which we have worked is unmistakable," Dean Merrill states. Attendance was chiefly made up of the older and advanced students. The enrollment was largest in the school's history—and twenty-three per cent over that of 1927. In addition to probable arrangements whereby classes will be taken on tour through historic England and the continent next summer, the University has determined to establish a bureau for bookings in this country of faculty members and talented students.

"Enrollment for the winter term has been in progress for over a month. It is probable that our capacity will be exceeded. Many are taking work in supervision of public school music. Graduate students, especially in this division, are having no difficulty in placing themselves for the coming year."

The second of the convocation programs of the summer season was given last month, four groups taking part. Instructors participating under Dean Merrill's direction were Edward Baily Birge, and Winifred Merrill. The numbers included orchestral compositions by Friml, Norden, Tchaikovsky and Ehrichs. The chorus presented works by Eichberg, Mozart, and Cole-ridge-Taylor; and the ensemble class, directed by Miss Merrill, had as members Pauline Smith, Louise Bottorf, Owen Beekley, and Sarah Alice Carr.

Mildred Jane Cornell of Bloomington gave her senior piano recital on Aug. 8. She received her bachelor of music degree at the University in June majoring in piano. Her program included music by Bach-Liszt, Beethoven, Chopin and Liszt.

H. EUGENE HALL.

Three Added to Missouri Staff

*School of Fine Arts
Engages New Teachers*

COLUMBIA, Mo., Sept. 4.—Three new members are added to the faculty of the School of Fine Arts of the University of Missouri, according to an announcement made by James T. Quarles, dean. They are; William Scott Goldthwaite, who will teach history and theory; Marshall F. Bryant, engaged as chairman of the vocal department and leader of the glee club, and William Wyatt Hunter, tenor.

Mr. Goldthwaite was born at Melrose, Mass. After completing the high school course in that city, and studying music under various private teachers, he entered Yale University School of Music in 1921, receiving his certificate there in 1924, and his bachelor of music degree in 1926. While at Yale, he had the benefit of a Juilliard fellowship. The season of 1927-28 was spent as a special graduate student at Harvard University, doing work in advanced composition and historical research. In 1926-27 he taught at the Kent School, at Kent, Conn. Mr. Goldthwaite has written a number of compositions for full orchestra, some of which have been accepted for performance by the Minneapolis Symphony.

Mr. Bryant was born at Napoleon, Ohio. After three years of musical work at the Oberlin Conservatory, he went to the Cincinnati Conservatory, taking his bachelor of music degree there in 1927. He has continued at this institution and has accomplished much graduate work towards his masters degree. Mr. Bryant was engaged in private teaching from 1916 to 1926, and since the latter date has been head of the voice department at Wooster College, Wooster, Ohio. In this institution he raised the glee club in two years from ninth to second place in the Ohio State Contest. Mr. Bryant is a baritone and has frequently sung oratorio in Ohio and elsewhere in the middle west.

Born at Oskaloosa, Iowa, Mr.

EFREM ZIMBALIST AND A TALENTED PUPIL



EFREM ZIMBALIST, WHO HAS BEEN SPENDING THE SUMMER AT HIS HOME IN NEW HARTFORD, CONN., WITH LOIS ZU PULTZ, A SCHOLARSHIP PUPIL OF THE CURTIS INSTITUTE OF MUSIC, IN PHILADELPHIA. MISS ZU PULTZ HAS BEEN PREPARING PROGRAMS WITH MR. ZIMBALIST FOR PUBLIC APPEARANCES DURING THE COMING SEASON

Hunter comes to the University from Jamestown College, at Jamestown, N. D., where he has been head of the voice department for the past few years. Mr. Hunter received his bachelor of science degree from Nebraska University in 1924.

OKLAHOMA CONTEST

OKLAHOMA CITY, OKLA., Sept. 4.—A junior contest, to be held at Tulsa in the spring, is announced by Mrs. Lewis C. Lawson of Holdenville, president of the Oklahoma Federation of Music Clubs.

E. W. F.

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PERSONALITIES at RAVINIA

(Continued from page 9)

Secret of Suzanne, The Jewels of the Madonna, La Traviata and Zaza.

After three summers of rest abroad, Mme. Easton returned here this year although it meant no cessation of work since last October, when she joined the Metropolitan for the whole season and its southern tour, followed by concert engagements which occupied her until time to go to Ravinia.

In between operatic duties, she is intent upon learning to drive a car.

"I am determined to master it," she said, "because none of my friends believe I can overcome the nervousness which possesses me in any automobile."

She will tour leisurely toward New York.

How Gall Came

Hidden deeper in the woods of Highland Park stood the picturesque home of Yvonne Gall of the Paris Grand Opéra and Opéra Comique, who has spent two summers at Ravinia. In a most delightful mixture of rapid French and halting English, she described her arrival here last year, Mr. Eckstein's sudden summons through a business friend in Paris, her inability to understand the existence of summer opera in Chicago where she had been a member of the Civic Company two winters prior to the directorship of Mary Garden, and her departure on the Majestic, still dizzy from the hurry of obtaining releases from her opera contracts in Biarritz, Aix les Bains and Deauville. It was Louis Hasselmans, the conductor, who had suggested Gall to replace Lucrezia Bori when the latter was indisposed. During her two seasons here the French artist has won great popularity.

She sails shortly from Montreal for Paris, assuring us in her inimitable way that "four days in the river leaves only four days in the sea which is excellent for a very seasick sailor!"

At the Paris Opéra this winter, she is to create the title rôle in Messager's Beatrice, which is based on the story of The Miracle.

"Where is there an opera house such as Ravinia which can boast of five leading tenors as well as five leading sopranos?"

It was Edward Johnson who addressed

us at his charming home in Winnetka. Fortunately for us it was a new day, with new vigor to withstand a glowing personality which makes it difficult to concentrate on mere facts of news value.

"Even at the Royal Theatre in Madrid," he continued, "during a memorable season in 1917, there were but four tenors,—Gigli, Schipa, Pertile and myself.

"It has been said before but cannot be too often reiterated, that the average American tourist travels half across Europe to some particular shrine of music such as Bayreuth, Salzburg or Munich, about which he has read. Yet it is doubtful whether it would occur to a resident of Cleveland or Cincinnati to journey with the same ardor to Chicago, where Ravinia's season is seven or eight weeks longer than that of a European *festspielhaus*, where there are eight performances every week with leading artists and a symphony orchestra, all to be enjoyed for the small fee of \$1 or at most, \$3 for the best available seat. Certainly no opera house in South America, Spain, Italy or Germany could present such a program. The repertoire of thirty-three operas in two months would, in itself, stagger any one of them.

"Even though Ravinia has a very large following among music lovers, I sometimes wonder that more students and professional musicians do not flock here. They, after all, will be the backbone of the country's musical development and it is therefore to be hoped that they will recognize in Ravinia the nucleus of a summer festival opera right in America."

Mr. Johnson was first invited to come here five years ago. Then recital engagements interfered. The following season Mr. Eckstein offered to obtain his release from a concert tour of the Orient which had been booked.

"But I was very eager for the trip," admitted Mr. Johnson, "and am glad to have had the unusual experience."

In his three seasons here, he has been appearing in French and Italian operas and in Lohengrin, the only German one of the repertoire. Wagnerian rôles are not new to him. In Italy and South America he has sung Parsifal, Tannhäuser and Loge, and in Die Meistersinger.

What a Tristan he would be! Perhaps

Mr. Eckstein is saving that treat for another year. We are inclined to believe that a tenor whose successful achievements encompass rôles as widely different as Pelléas and Radames, could surmount the difficulties of a Tristan if lyrically sung.

The greatest satisfaction of Ravinia, according to Mr. Johnson, is the opportunity to work out new parts. One wishes that New York audiences could enjoy his portrayals of Andrea Chenier and Des Grieux in Puccini's Manon Lescaut, both of which are included in his repertoire here. He rejoins the Metropolitan the first of January after an extensive concert tour which follows the California opera appearances.

Schipa's Latest Composition

Most of the artists rent attractive houses along the north shore, but Tito Schipa was quietly ensconced in a large suite on a remote upper floor of the Edgewater Beach Hotel in Chicago.

He has two paramount interests aside from the immediate business of singing. One is the plan to erect a theatre in Milan, (the details of which are a story in themselves); the other is an enthusiasm for composing, a creative branch of music not usually so interesting to singers. Schipa studied composition with Gerunnda, his voice teacher in his native Lecce, near Brindisi. A number of his songs have been published, including the Ave Maria and the arrangement of Liszt's Liebestraum already familiar to concert audiences.

With the eagerness of a schoolboy unspoiled by world acclaim, Schipa showed his latest publication, Prece (Prayer), in which both the words and music are his own. Besides ten songs and a piano piece, there are two musical comedies to his credit. The first, Mimi, is an American story by Adami, librettist for Puccini. It is rumored that Gene Buck is interested in the American production of it. In the meantime, La Principessa Liana, his second light opera, with libretto by Santoro and Neri, which has an Italian setting, is soon to be presented at the Argentine Theatre in Rome.

"From here I go to New York to make records of my own songs and to remake some duets with Galli-Curci. Then to California for a month of rest," he said. Mr. Schipa has a villa at Hollywood where he finds the climate delightful. Intimately acquainted with all the motion picture stars, he has covered the walls of one room of his house with their signed photographs.

His concert tour begins Oct. 17 in San Diego and continues until he rejoins the Chicago Civic Opera Company for fifteen performances during

December and January,—his ninth consecutive season there. This is his fourth season at Ravinia.

"I think I prefer concerts," he confessed. "There one is his own master." His recital programs include songs in six languages. Because of the perfection with which he interprets the Spanish ballads, many have mistaken him for a Spaniard. This authenticity he imparts to them is due, no doubt, to his having spent considerable time in Spain listening carefully to the native rendition of these songs.

Every baritone longs to be a tenor, it is said, but there exists one tenor who would prefer to be a baritone. This is Mario Chamlee, Californian by birth, who never missed a day's practice even during the World War, when up to his knees in the mud and water of the trenches of France. At his beautiful Swiss chalet in Highland Park he told the reasons.

"When a vocal teacher first heard my voice and pronounced me a tenor, I was disgusted." He had a wry face at the recollection. "I had always been interested in baritone rôles because in them was more opportunity for characterization of either a comic or tragic nature. But a tenor must inevitably play the lover, and a lover is a foolish sort of person," he laughed. "After nine years of having to play the romantic hero in grand opera, my secret ambition to do a comedy part was realized only this summer when Mr. Eckstein mounted Marouf."

"Last winter when he spoke to me about the opera, I said I had never seen the score nor the Metropolitan production of it in which a baritone had the title rôle. Mr. Hasselmans explained that Rabaud had originally written the part for tenor, however. The more I studied it the more I liked it, especially the possibilities for characterization in the person of Marouf."

The rest of the story has been told by enthusiastic critics and appreciative audiences who decreed that Marouf should go down in Ravinia's remarkable history as one of its most brilliant triumphs, due chiefly to Chamlee's clever delineation of the character, and to his musically singing of a score abounding in intricate orientalisms. His beautiful delivery of the Poem in Act. IV, full as it is of augmented seconds and major sevenths, would in itself have justified the production.

The Metropolitan Opera loses an excellent artist and a luscious voice when Mr. Chamlee goes abroad for foreign appearances and further study. While in France he will learn the rôle of Don José and will do additional work on

(Concluded on page 18)



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ADDRESS MANAGER

Names and What Their Owners Are Doing

Tamaki Miura returns from the Lyric Theatre, Milan, in September, to join the New York Opera Comique. At the conclusion of her engagement with this company, she will join the Pennsylvania Opera Company for its season at Philadelphia. Mme. Miura's concert engagements are being booked by Hurok Attractions, Inc.

Martha Attwood has been spending the summer with the artist colony at Harrison, Me. Recently she gave a concert for the benefit of the Bristol Memorial Fund, Alessandro Alberini, baritone, appearing with her in duets. Another recital was given at "A House on the Sand" at Buzzards Bay for the Edgar Davis series under the management of George S. Dunham. At Wellfleet, Cape Cod, Miss Attwood and Mr. Alberini sang again, accompanied by Stuart Ross.

CINCINNATI, Sept. 4.—Charles G. Miller, business manager of the Zoo, booked Francisco Fuentes, baritone, and Erita Ortiz, soprano, as special features with Henry Fillmore's Band recently. Louise Reszke, played a clarinet solo, The Phantom, written by Mr. Fillmore and dedicated to her.

G. D. G.

CHICAGO, Sept. 5.—José Echaniz, Cuban pianist, is to play a new concerto with the Havana Symphony Orchestra early in December, at which time a theatre built by the Pro-Arte Musical Society will be dedicated. The concerto was written for the occasion by Sauches de Fuentes.

Charles Naegle, American pianist, and Zlatko Balokovic, violinist, recently gave a joint recital at Gloucester, Mass., in the Stillington Hall series. The program was to be repeated at the Mrs. Joseph Leiter home in Beverly Farms.

Fortune Gallo announces that contracts have been signed for San Carlo Opera engagements in several cities of the south, including Richmond, Macon and Greensboro, in addition to the usual fortnight in New Orleans.

MORIAH, N. Y., Sept. 4.—The summer school of the Master Institute of United Arts has closed its second season.

Numerous recitals were given by students, from the youngest to those who are beginning professional careers. The music department, under the supervision of Maurice Lichtmann and Esther J. Lichtmann, gave special ensemble courses.

Classes in painting were taught by Emil K. Bistran. An exhibition of students' work met with such success that it will be repeated in New York.

The fall session of the Master Institute of United Arts opens in temporary quarters at 313 West 105th St., New York. The new home at 310 Riverside Drive, will be completed on Oct. 1.



THE KEDROFF QUARTET SIGN A CONTRACT FOR THE SEASON OF 1928-1929 IN THE OFFICE OF WILLIAM B. FEAKINS, INC. FROM LEFT TO RIGHT FIND C. N. KEDROFF, I. K. DENISOFF, JOSEPH PONAFIDINE (PERSONAL MANAGER FOR THE QUARTET) T. F. KASAKOFF AND N. N. KEDROFF, SEATED

THE KEDROFF QUARTET

The Kedroff Quartet is now filling engagements in Europe. The members will have a brief rest before they sail for New York on the France on Sept. 26 for their second American tour.

This unique vocal ensemble, for many years active in the popularization of Russian folk music in Europe, came to America for the first time last January. Between its New York debut at Town Hall on Jan. 7, and its return to Europe on April 28, the members gave fifty concerts. Before their season opens as many engagements have been made for next year as they had at the close of the previous season. The Quartet will make two trips to the middle west before the first of the year, and in late January will go South and then through the mid-western states to the Pacific Coast, where three weeks of engagements in March are booked. The Quartet will return east by the end of April. William B. Feakins, the manager, has returned from Europe. While in Paris he completed arrangements with the quartet for the 1929-30 season.

Ifor Thomas, the new tenor of the Wolfsohn Musical Bureau of New York Inc., will make his operatic debut in this country next season with the Philadelphia Civic Opera Company. Under the baton of Alexander Smallens, Mr. Thomas will appear as Canio in Pagliacci on Dec. 10. Mr. Thomas will also sing the role of the Prodigal Son in Debussy's L'Enfant Prodigue, which is billed for April 4. A concert engagement calls for a program to be given on Nov. 9 at the Peabody Conservatory of Music in Baltimore.

Allen McOuhac will be a leading attraction at the St. Louis Radio Show on Sept. 20, and on Sept. 24 will appear at the Minneapolis Radio Show.

Richard Bonelli, baritone of the Chicago Civic Opera Company, has been occupied in New York with Movietone contracts. His coast engagements begin on Sept. 24 in Seattle; the itinerary

includes Portland, San Francisco, Fresno and Long Beach, and will end in Stillwater on Oct. 16.

Arthur Hackett, tenor, was engaged to sing at the anniversary concert of the Portland Musical Commission, Portland, Me., on Aug. 22. Mr. Hackett was born in Portland, and this occasion was to mark his first appearance there since his return from Europe two seasons ago.

The day he arrived from Europe, Reinald Werrenrath received a telegram requesting him to give a concert at the State Normal School at Normal, Ill. The date was Aug. 8, and the engagement was filled before Mr. Werrenrath went to his Adirondack camp at Lake Chazy. On Aug. 17 Mr. Werrenrath motored to Lake Placid and gave a recital in the Lake Placid Club.

Although Edgar B. Davis is in Moscow, summer recitals at his home at Buzzard's Bay, Mass., continue in his absence. On Sunday, Sept. 2, Nanette Guilford, soprano of the Metropolitan Opera Company, was to be the soloist. This was Miss Guilford's third engagement there.

Jeanne Gordon recently returned on the Mauretania, and went immediately to her home near Chatham, Ont., for the balance of her summer vacation. A long tour through Canada is planned for her early in the season.

SAN FRANCISCO, Sept. 4.—Following the conclusion of his teaching in this center, Richard Buhlig went to the Sierras on a fishing trip before beginning work with his Los Angeles students. Summer classes for pianists and singers have been conducted in this city by Marguerite Melville Lisniewska and Louis Graveure.

PARIS, Aug. 25.—Helen Gratton of New York, who has been coaching with Frank La Forge, recently arrived in this city preparatory to tours of Germany and Austria.

CHARLOTTE, N. C., Sept. 4.—Pearl Adams, composer and pianist, recently broadcast a program of her songs over WBT, assisted by J. Melvin O'Grady and J. H. Bostick, baritones, and Regina Rea and Mary Sloan, sopranos. On the program were A Love Lyric, Dixie Dreams, Speak to My Heart Through Gardens, A Chalice of Love, Evolution, Grey Rains, The Boer Girl, Soaring, and the Weaver.

CHICAGO, Sept. 5.—The German Art Society of Chicago announces it has obtained the rights for one performance of Countess Maritza and will give this work in the Auditorium Theatre, Sept. 16.

CEDAR FALLS, IOWA, Sept. 4.—E. Orlo Bangs, head of the voice department of

the State Woman's College at Tallahassee, Fla., has been the guest of relatives here before leaving for New York to spend a leave of absence in study.

B. C.

CLOSES BERKSHIRE CLASS

GREAT BARRINGTON, MASS., Sept. 4.—Carl M. Roeder closed his six weeks' summer course for pianists at the Barrington School with a students' recital on Aug. 14. A feature of the sessions was that pupils were given opportunity to note each other's progress at weekly programs. They also heard such distinguished guest artists as Katherine Bacon, James Friskin and, in addition, the Berkshire Playhouse Trio at Cummington, and the South Mountain Quartet at Pittsfield. Mr. Roeder will resume his classes in New York on Sept. 15 after spending a vacation at North Conway in the White Mountains.

Dorothy Speare was the soprano soloist recently at a concert given in the auditorium at Ocean Grove, N. J., under the direction of the Ocean Grove Camp Meeting Association.

Esther Dale, American soprano, has been engaged to sing in Hot Springs, Ark., March 6.

Elly Ney, pianist, will include Hot Springs, Ark., on her southern tour next spring, playing there late in February.

Boris Rosenfield, pianist, has been engaged for an appearance at the South Western Louisiana Institute in Lafayette, La., Jan. 8.

Anton Rovinsky, pianist, has returned to New York City from an extensive motor trip.

Felix Salmond, English 'cellist, will make two appearances in Philadelphia with the Curtis Quartet this coming season, the Quartet being scheduled to play there Jan. 9 and 23.

CHICAGO, Sept. 5.—Florence Trumbull, pianist, has been motoring through northern Wisconsin and Michigan with her sisters, Fay Trumbull and Annie Trumbull Short.

Katherine Gorin, pianist, will play for the Dutchess Country Musical Association in Poughkeepsie Jan. 9.



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Americans at Juzzières

(Continued from page 7)

either brought out or intends to. Even Lockwood, of whom no one seems to know much, has a string quartet and a suite for orchestra by him. We believe we heard some pieces for flute, clarinet and bassoon by Piston last season in New York and he has written at least a full size symphonic piece for orchestra besides.

Of Copland and Sessions there is scarcely much need to speak, for they have, in a way, both arrived. Sessions' symphony has been played by Serge Koussevitsky and the Boston Orchestra, his three chorales for organ were heard in New York last season and an orchestral suite, *The Black Masquers*, after Andreiev, has also been played in America. He has additionally written a piano sonata and a violin concerto, among other things. Mr. Copland's output is thoroughly well known now pretty much all over America.

The idea one gets after learning these things, after listening to Mlle. Boulanger talk about them and about the men who have written them, and after considering a little of the material itself, is that the future of American music, because of them, is likely at the least to be more interesting and quite possibly more important than it has ever been before. For it is from these young men at Juzzières and from their fellows of the same generation at home that the future American music must come. And it is a jubilant thing to believe that they have it in them and are learning an assured and unfreakish method of getting it out.

Boston, Aug. 29.—Leverett B. Merrill, vocal teacher, is recovering from an operation performed in the Charles Gate Hospital.

W. J. P.

IS COAST VISITOR

LONG BEACH, CAL., Aug. 29.—Arthur Freidheim, pianist and teacher, was a recent visitor in the city, and was entertained at an informal dinner. He is to play at the Pacific Southwest Exposition Sept. 1.

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• RAVINIA CONVERSATIONS •

(Continued from page 16)

Marouf with the composer; in Germany he will concentrate on *Die Meistersinger* and *Lohengrin*. He wishes to devote himself to more dramatic rôles than have been in his repertoire heretofore.

Likes Intimate Contacts

Leon Rothier, the only member of the Marouf cast who also took part in the Metropolitan's presentation of it, remarked one day at his home in Glencoe, that Mr. Eckstein deserved the public's gratitude for his development of French opera at Ravinia. Mr. Rothier is one of the pioneers here, having been the first Archibaldo in *L'Amore dei Tre Re*, having sung such diversified parts as Athanael in *Thais* and *Scarpia* in *Tosca*, as well as rôles in *Faust*, *Louise*, *La Juive*, *Le Chemineau*, *La Navarraise*, *Martha*, *The Barber of Seville*, *Aida*, *Der Freischütz*, etc.

"It is very gratifying to an artist to sing at Ravinia," he said, "because of the close contact with the audience not to be found in most opera houses. America is the paradise for the artist of large powers who can reach multitudes in vast auditoriums, but by thus sacrificing intimacy, the delicacy of true art is lost. The lack of communion with the artist is dangerous in that it makes the artist careless and the public less sensitive to subtlety."

Apropos of this theory, Mr. Rothier described many interesting phases of training in the French School of Art.

Sing 225 Rôles

Much of the credit of Marouf's success at Ravinia is due Desire Defrère, the adroit stage director, himself a pre-eminent impersonator of some 225 rôles. Although nineteen years stage manager of the Chicago Opera, where 137 operas have been produced during his régime, he has lost none of the exuberance of youth and seems always cheerful despite the responsibility which devolves upon him.

Entirely indifferent to acclaim, he dismisses the story of his career in a few words.

"I have been in the theatre since I was so high," indicating several inches. "My whole life is that. I do not care about money and have never had time to get married! Sometimes I wish I could dig myself out of the theatre but it is the very breath of my existence."

Defrère made his début in *Faust*, when seventeen years of age, at the Theatre Royal in Liège, the city of his birth and early study. Campanini brought him from Covent Garden to

KEMPER BOOKS HENRY

Margaret Kemper, concert manager, announces that she has taken over the management of Harold Henry, American pianist. Mr. Henry will be heard extensively during the coming season.

Oscar Hammerstein. Since then he has been entirely with the Chicago Opera except for one year at the Metropolitan. His wide experience includes three years in light opera in Belgium and Canada. Six years ago he was artistic director, during the summer, at the Capitol, Rialto and Rivoli theatres in New York. He makes two trips to Paris every year and on his last voyage it took him just five days to work out the stage business of Marouf. Some things are changed during rehearsals according to the particular talents of the artists, he says, but the essentials remain unaltered after his first conception of the opera as a whole.

Besides Marouf, Mr. Defrère staged and sang the lead in *L'Heure Espagnole*, the other novelty of the season and remodeled the operas of the regular repertoire.

Criticism of the Future

Giuseppe Danise sang the title rôle in the revival of *Le Chemineau*, which opera Mr. Eckstein deems the most artistic achievement of the summer.

"It is artistic but not popular," said Mr. Danise recently. "In Paris, Vienna, and Milan, new works find a public, but it has been my observation that the Nordic races prefer an opera which is familiar, one that has already enjoyed long success. *Aida*, for instance, will live forever in America. Twenty years hence, however, I believe that American audiences will comprise the best critics to be found anywhere in the world."

"Although I do not personally like the radio, it is without doubt a powerful educational factor in this country. It awakens curiosity to see the real opera and the artists who interpret them."

So often Danise is astonished to find that interviewers ask only for anecdotes about his career.

"I should think readers would prefer to know the inner workings of an artist's interpretations or something serious about art."

About the Conductors

A picture of Ravinia's personalities would be incomplete without some mention of the conductors. The ability of Mr. Hasselmans is a matter of present record at the Metropolitan Opera House, but it may not be so well known that he is an accomplished conductor of Wagner, as shown by his readings of *Lohengrin* at Ravinia. Gennaro Papi bears most of the burden of directing, as two thirds of the repertoire is Italian. He conducts without score in quite the Toscanini manner. All the artists are unstinted in praise of his leadership and enthusiastic over his efficiency in helping them with their rôles.

Late Summer in London

(Continued from page 8)

viola da gamba by Christopher Simpson; Orlando Gibbons' preludes for virginal, played on a harpsichord by Rudolph Dolmetsch; music for recorders and a piece from the *Straloch MS*, Gaelic in character, for the lute, which Wolmetsch played himself.

Leeds Festival List

The announcements of the Leeds Festival, Oct. 3 to 6, are at hand. Brief though the festival be, the habit-ridden have managed to introduce the invariable Messiah. To counter this by wider interest, however, the program includes the native classic, Purcell's *St. Cecilia Ode*, of old Dryden's verses; Beethoven's mass in D; Berlioz' *Te Deum*; a strangely inappropriate excerpt from *Parsifal*; Parry's *Job*, and *Blest Pair of Sirens*; a Bach program conducted by Sir Hugh Allen; Debussy's lovely *Blessed Damosel*, and Bax' superb *Mater Ora Filium*, which the Leeds Festival Choir has given to the world in excellent recording. The orchestral works include Vaughn Williams' *Pastoral Symphony*; Holst's *Fugal Overture* (happy proximity of our two scholarly neo-academics); Tchaikovsky's fourth symphony; Strauss' *Ein Heldenleben*; and symphonies, Schubert's C major, Schumann's E flat major and Beethoven's refreshingly Mozartian No. 2. The soloists include Florence Austral, Dora Labette, Dorothy Silk, Muriel Brunskill, Walter Hyde, Steuart Wilson, Parry Jones, Percy Heming, Harold Williams, Norman Allin, Keith Falkner and Denis Noble.

MRS. McDERMOTT SAILS

Mary Thornton McDermott sailed on the Muenchen on a trip that is to last five weeks. She goes first to Bremen and will spend some time in England. She is accompanied by her son, Charles J. McDermott, Jr., who was graduated from Princeton this year, and Howard Bowns, son of General and Mrs. Howard S. Bowns. While much of Mrs. McDermott's visit is largely a pleasure trip, she plans gathering a repertoire of old and new music for use in her three evenings of music this coming winter.

TUCSON, ARIZ., Aug. 22.—Mrs. Madeline Heineman of Tucson and Harry Berger of Washington, were married on Aug. 9 at Mr. Berger's home.

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TOPPING the PEAKS at BAYREUTH • •

(Continued from page 5)

the first act situations was mannered and wanting in appeal. Her contribution to the garden scene was considerably more to the point, largely through the opportune vibrancy of her singing in the climaxes. Nevertheless, we found ourselves constantly disinterested in the spiritual development of the lady she portrayed, and for the most part we were strangely impervious to her vocal charm.

A Panorama That Moves

It is perhaps apropos at this time to bring up again the question of the moving scenic panorama which Wagner demanded for Parsifal's two journeys to the temple. The transformation music of the first and third acts was assuredly written with an idea of accompanying motion in mind; its character attests the fact. It is a pity, therefore, that the apparatus, admittedly costly and troublesome though it is, has not been adopted in at least the most eminent opera houses of the world, for in Bayreuth one has, so far as we know, the only available opportunity of observing the justice of Wagner's thought. The moving scenery was formerly a proudly exhibited department of the pictorial glories at the Metropolitan Opera House in New York, and its success was a credit to the institution's enterprise. Nowadays at the yellow brick house on Broadway one sees the action each time cut off completely by a closed curtain. This has not the happiest result, we respectfully suggest; even a makeshift like the advancing cloud effect: in use at the Prince Regent's Theatre in Munich is more admirable.

Tristan's Lyricism

We proceed to the Tristan which followed, on Friday, Aug. 10, a performance of worth from several viewpoints. This was a distinctly individual conception, dissimilar in its scale and heft from others to be encountered. Though not, for that reason, the broad and grand tragedy that we have come to believe is the real Tristan, the Elmdorff version was rather fascinating in its own way. We found here something fine and delicate, essentially lyric and neatly polished, a cameo by a

skilled workman. Scoring a vulgar and blatant publication of personal affairs, this narrator spoke with a gentle elegance that was sadly pleasant. And the performance was not without relative power, once one became accustomed to its proportions.

Possibly chosen as a kindred spirit by Elmdorff, Gunnar Graarud, the Tristan, fitted in excellently with the scheme. A personable young man with a talent for stage business, Mr. Graarud, who headed a cast which they definitely included the Scandinavian, was an undeniable asset. His singing, too, did not destroy the illusion except momentarily, when his natural lieder style suffered the penalty of forcing. The preponderating amount of his vocalism by far was palatable, however; his solving of the frenzied problems of the third act was a notable victory.

Singing Isolde, as she has many times in New York, Nanny Larsen-Todsen again demonstrated that this is her best rôle. Although the mechanics of her utterance were not more impressive than they had been in the Metropolitan, she was heard to better advantage under the perfect acoustical conditions which obtain in the festival theatre. In association with a tenor who was constantly awkward, she conducted herself with grace. The Brängane, Anny Helm, made a sincere effort to be comforting with a vocal equipment that most of the time boasted a tremolo of approximately an octave. Ivar Andréson brought forth more consonants than we had ever dreamed were hidden in Mark's music, and leaned so despondently upon his spear as to have it give way beneath him. Rudolf Bockelmann furnished a good stock Kurvenal.

A considerable portion of the Ring series, which got under way on Aug. 12, was of profound excellence and very real emotional strength. The specific source of the performances' inspirational qualities was somewhat in the nature of an unexpected pleasure, for Siegfried Wagner's fame had not previously, so far as we were concerned, centered about his conducting. It was indubitable, all the same, that the leader's hand was responsible for much of the justice that was done the colossal matters at hand. It was also to blame, by the identical token, for a Rheingold that was weakly brewed and for the unconcentrated element that entered into the three first acts of the



SIEGFRIED WAGNER, WHO CONDUCTED THE LAST OF THE THREE CYCLES OF THE RING GIVEN AT BAYREUTH THIS SUMMER

tetralogy. In these the design was often marred by flabby rhythms and, particularly, by an overdose of the stringy sentiment into which their respective characters all too easily lead the performer if he is not careful.

Several individual achievements of well nigh peerless quality remain in the memory. On a peak by himself was the magnificent Wotan of Friedrich Schorr, who sang as gloriously at the end of the third day as he had at the beginning of the first (for Bayreuth religiously adheres to Wagner's ideal plan of one artist per rôle throughout the cycle). Towering loftily above all who banded words with him, with a truer sense of godliness than has ever before animated his creation of this part, Mr. Schorr was unmistakably the master of the universe. He has not in his recent years of incomparable singing in America come more fully upon the eternal revelation that is Wagner and set it forth so nobly. Aided by Eva Liebenberg, an Erda who well comprehended her duties, and by an orchestral background of impressive power, this Wotan afforded, in Siegfried, greatest moments of the series. Mme. Liebenberg, it may be added, was quite as valuable in her Rheingold scene.

The exceedingly artistic Loge of Fritz Wolff, the Fasolt contributed by Carl Braun, and the work of Eduard Habich and Walter Elschner, as Alberich and Mime respectively, should be singled out for particular praise in the Prologue. Mr. Elschner's Mime in Siegfried was in all respects the most superb that we have witnessed; so consistent was his dwarflikeness that our knees ached for him. Habich, too, disposed of his allotment satisfyingly throughout.

Mr. Pistor, he of the earlier adventures in Klingsor's back yard—which, now we come to think of it, was also rich in winged creatures who maintained a most difficult immobility—fared extremely well in the habiliments of Siegmund, singing with intelligent repose. Henny Trundt gave a nervously discomfited Sieglinde. The Walküre Fricka of Maria Ranzow was a decided improvement over the harsh voiced matron she had offered on her preceding mission of reproachment.

Three Times Brünnhilde

On this day Mme. Larsen-Todsen, who put in a rigorous week, embarked upon the unenviable task of singing the three Brünnhildes. It bespoke well for her powers of endurance and reserve

that her most memorable dramatic singing occurred where it was most needed—in the Götterdämmerung scene of despair and hate. She fell vastly short of the mark in the Siegfried episode, however, and only slightly less so as the laughing Valkyr, whom she portrayed sensibly but without due sympathy.

Mr. Braun, the Hagen, gave what was on the whole an admirable performance, albeit he was slightly inclined to make unpleasant faces. Josef Correck, as Gunther, and Hilde Sinnek, who sang the music of Guttrune, found a family resemblance in similarly pale characterizations, and Mme. Ranzow offered a well meant but undistinguished digestible Waltraute.

There only remains—after one has heartily applauded the Norns, the Rhine-daughters and the chorus vassals—the Siegfried of Lauritz Melchior, which held the stage, and very firmly too, on Aug. 14 and 16. Mr. Melchior has been singing exceptionally well and his familiar impersonation, if any, is as likable as ever, and fully as unconvincing. His two recent performances had the added charm of certain small details that were unanticipated. Just for the sake of variety, probably, Mr. Melchior knocked a steel plate into the fire over which he was occupied with renovating Nothing, and triumphed over the resulting extinguishment by producing a safety match. Furthermore, such was this hero's visible might, that the doomed anvil fell in twain from abject terror before ever the sword descended upon it. In Götterdämmerung Mr. Melchior furnished an interesting bit of characterization by dropping off one of his metal wrist bands, which he subsequently kicked neatly across the stage, no doubt winning the game for the Walsungs.

CONDUCTS OWN WORK

Wagner Leads Orchestra at Rutgers Concert

BOSTON, Aug. 29.—Joseph F. Wagner, composer and conductor, has concluded his work with The Rutgers University Summer Music School Sessions, and is spending a holiday at Lake George before commencing his duties as assistant supervisor of music in the Boston public schools and as conductor of the Boston Civic Symphony and the Boston Public School Orchestra.

At the close of the Rutgers courses Mr. Wagner led the Summer Session Symphony Orchestra at its sixth annual concert in the Ballantine Gymnasium. A feature of the program was Mr. Wagner's interpretation of his own composition, In Memoriam, an Elegiac Poem, which was cordially received. This work was written in memory of soldiers who died in the World War. It was first performed at the dedication of the new memorial high school in this city in December, 1926.

Other numbers on the Rutgers program were given by the orchestra and the women's mixed chorus. Isabel Brylawski, one of the summer school teachers played a violin solo. Walter H. Butterfield, director of the summer session, led the orchestra in several numbers.

W. J. P.

BEGIN REHEARSAL

The Heckscher Foundation Symphony Orchestra, under the direction of Isidor Strassner, will begin rehearsals on Sunday morning, Sept. 9. Three concerts are to be given this season, and Mr. Strassner states that any boy or girl desiring orchestral training is invited to join. The Heckscher Foundation for Children is situated at 1 East 104th Street, New York.

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SELECTED BROADCASTS

Reviewed By David Sandow



THE idea of American radio addicts being able to enjoy British programs, and vice versa, is intriguing, but experiments along this line have met with scant success. Attempts by broadcasters on both sides of the Atlantic to relay one another's programs were only partially successful and barely worth the effort. But Dr. Leigh Henry, MUSICAL AMERICA's London representative, writes:

"The B. B. C. announces the consideration of a new scheme for trans-Atlantic broadcasting from America on five receiving sets using a directional aerial, picking up the massing on one wave length by the others, to minimize fading. The suggested five wavelengths through which American programs are suggested for transmission simultaneously in this way are from fifteen to sixty meters. This reception, through special amplifiers, is to be passed on to British stations and thence by ordinary B. B. C. radio waves to British listeners."

Not so long ago I briefly discussed the British and American radio systems. The greatest difference in the two methods, it will be recalled, lies in the manner of subsidizing. Whereas American broadcasting is mainly supported by the commercial advertisers, as an hour's listening to any prominent station will show, Great Britain's radio bill is met in part by taxing each owner of a set a yearly fee, and broadcasting is controlled and operated by the British Broadcasting Corporation, a government bureau.

My treatise more or less left the reader to decide for himself which method he thought best. In the event of the reader still pondering over the matter, the following interesting item sent from London by Dr. Leigh Henry may throw a little light on the subject. He writes:

"The advisory committee of the B. B. C. (Wireless Organization Committee), has issued a suggestion that the governors of the B. B. C. should issue a periodical report of what happens at their meetings, to counteract the growing sense of 'secret diplomacy' at Savoy Hill.

Whereupon the listener is compelled to conclude that government operated radio, like all other government controlled functions, must reckon with the voice of the people.

Graham McNamee and Sittig Trio (Atwater Kent Hour, NBC System, Sept. 2). In a broadcast announced as his concert debut, Graham McNamee

lifted radio's best known speaking voice in happy and highly edifying song. Although often heard in a rôle other than that of announcer, it was not until this occasion that Mr. McNamee was presented as a concert artist in his own right, as it were, and that he succeeded in proving the designation of announcer-baritone, was not doubted by the group clustered about my loud-speaker.

Possessing a fine voice, somewhat reminiscent of Reinald Werrenrath's in quality, Mr. McNamee's employment of it bespoke study and preparation. He sang freely and easily, showed knowledge of the subtleties of nuance and phrasing, and as was to be expected, projected his program with crisp and intelligible diction.

The baritone (for the nonce the title of "announcer" shall be laid aside) opened with Carissimi's *Vittoria*, *mio core*. This lovely and familiar number contains in its *tessitura* both florid and legato passages, and both phases were dealt with artistically. Incidentally, the Italian text was no more obstacle than the singer's native tongue. The remainder of the list consisted of songs in English and included *Oft in the Stilly Night*, *Dinsmore's Roadways*, *Luke's That Sweet Story* and the old Surrey county ballad, *Some Rival Has Stolen My True Love Away*. In all these, Mr. McNamee was ever the competent and sincere artist, and not the least moving was his singing of the hymn, *Now the Day Is Over*, which invariably concludes the Atwater Kent broadcasts. In this Elmer Zoeller, who had officiated most meritoriously as accompanist, was replaced by the Sittig Trio.

The Trio, which by its A. K. appearances this summer has made its name as respected and well known to invisible audiences as it is to concert goers, reaped honors of its own with its playing of Brahms's A major Waltz and Arensky's *Serenade*. A very estimable ensemble in itself, it maintained the dignity and artistry of the broadcast and contributed in no small measure to the pleasure of the concert as a whole.

Stuyvesant Neighborhood House Orchestra, Elizabeth Lumsden, Contralto, soloist (WGBS, Aug. 20). Thirty music lovers whose individual hobbies in performance on some musical instrument or other comprise this orchestra, and Jacques Gottlieb as the conductor. An amateur ensemble, its work in this broadcast offered scant corroboration of the station's conten-

tion that it (the orchestra) "... has attained a perfection that might well be envied by many professional organizations." Yet the orchestra would have sounded to better advantage had the station effected a more equalized grouping.

The conductor displayed extreme courage in his players, if not wisdom, by presenting a program which included Nicolai's *Merry Wives of Windsor* overture, the first movement of Schubert's *Unfinished Symphony*, the ballet music from *Rosamunde* and Brahms's fifth Hungarian dance.

Elizabeth Lumsden did as well as possible in a group of Scottish songs.

Cavalleria Rusticana. (United Opera Company, CBS, Aug. 27). Repeated attendance at the United Opera Company's presentations always finds the same glaring weaknesses. One is the ineffectual condensation; and the other, and more important, is the ragged work of the orchestra. The latter stands in dire need of improvement. Its tone is pleasing enough, but this is obviated by playing which would not pass muster in many a motion picture theatre. Moreover, certain members of the string choirs evidently do not trouble to tune their instruments, and this, coupled with other indiscretions, makes the plight of the orchestra unhappy, at least.

In direct contrast to the deportment of the orchestra is the work of the singers. An anonymous group (the CBS seldom vouchsafes names), the aggregation of principals impresses with its uniform vocal competence, adequate histrionics and routinized operatic demeanor. And although a few fail the CGS in its contention that "it will be an easy matter to follow the story ... for the entire opera will be sung in English," the loss is slight, for translated opera is rarely happy, anyhow.

In Mascagni's prize-winning opus there was heard an excellent *Turiddu* who was at his best in the *Siciliana* (beg pardon, *Thy Lips Like Crimson Berries*), an opulent-voiced and appropriately dramatic *Santuzza* and a sonorous *Alfio*. The latter, incidentally, coped best with the English text.

From the intelligence contained in a previous bulletin it is assumed Alberto Bimboni held the *Cavallerian* baton. And while he furnished a commendable and well paced reading it is hoped he will deal more firmly with his recalcitrant instrumentalists before many more United operas are unleashed on the ether.

Morley Singers, and John Mundy. (NBS System, Aug. 31). A second hearing of the Morley Singers strengthened the conviction that this vocal ensemble is about the finest to be heard on the air. Moreover, there has been none to equal it in my radio attendance, which dates back to the crystal set era of broadcasting. In attempting to describe the work of the Morley Singers, words seem inadequate. I can but say that the voices are excellent and most skillfully employed, that their possessors sing with perfect intonation, clarity of diction and complete understanding of nuance, and that their recitals bear an air of refinement and taste. It is perhaps this mood of grace as much as the consummate musicianship of the ensemble which makes its weekly broadcasts so thoroughly delightful.

The Morley programs are invariably built around old English numbers, although ancient Irish and Scottish, as

well as more modern songs are often included. In this evening's list Gray's *Highland Love* and Festa's *Down in a Flow'ry Vale* were most engrossing.

Interspersed among the singers' appearances were 'cello numbers by John Mundy who as director of the group has wrought so well.

From the Northland. (CBS Aug. 29) The newest of the CBS "theme" programs (the quotations are by Columbia) was designed ostensibly to disperse August heat according to the announcer. Culled from the music repertoire were such tantalizing titles as *Blow, Blow Thou Winter Wind* of Parker, Gaul's *Jack Frost* and Grieg's *In My Native Country*, and the feature, *From the Northland* endeavored by suggestion to alleviate the discomforts caused by a humid summer's night. While it must be said in all frankness that it takes more than a mental attitude to cool one at least in sweltering New York this performance did succeed in being a neat and compact musical broadcast.

Enlisting the services of a male and mixed quartet and an orchestra all of whom trekked a cool and competent way through the frigid-in-name-only program the broadcast warmed the musical membrane of one's heart. There is in most of the CBS features a worthiness a mood of sincerity and a smoothness of presentation calculated to make them well worth one's attention. And this latest creation ranked with the best. Not the least in the broadcast's string of assets was the manner in which one number followed another without benefit (?) of announcement.

United Military Band. (CBS Aug. 29.) An excellent military band is to be heard over the Columbia chain although why military it is difficult to say. The United Military Band's programs are frequently built of the less martial writings of standard composers and also include adaptations from the symphonic repertoire. However regardless of the adjective the band remains one of radio's brightest and is a valuable unit of the CBS.

Of the list for this broadcast the misnamed *Aubade* of Massenet received the most expert consideration although Tchaikowsky's *Marche Slav* was a close second, notwithstanding the abrupt termination it (rightly) suffered to make way for a waiting commercial feature.

SING IN SAN FRANCISCO

SAN FRANCISCO, Sept. 5.—Clara Clemens Gabrilowitsch gave a song program, assisted by Helena Munn Redewill, pianist, for San Francisco's branch of the League of American Pen Women, of which Mrs. Redewill is president. Songs by Strauss, Reger, Arensky, Rummel, Moussorgsky, Lalo, Respighi and Gabrilowitsch, and piano numbers by Arensky, Cadman and Albeniz comprised the interesting program. Mrs. Edgar Stillman Kelly was a guest of honor.

Eleanor Crofts gave a home coming recital in the Mark Hopkins Hotel on Aug. 23 under the management of Alice Metcalf. Elizabeth Alexander accompanied the singer through a program containing songs by Rameau, Rosa, Mozart, Pillois, Duparc, Fauré, Schumann, Reger, de Falla, Rimsky-Korsakoff, Purcell, Clifford, Cyril Scott, and Veracini.

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Applications for Scholarships must be received not later than September 25.

Novel Programs Given by Band

Minnesota Organization Plays Best Music

ROCHESTER, MINN., Sept. 7.—A band that avoids repetitions of the sextet from Lucia di Lammermoor, the overture to Tannhäuser and My Blue Heaven, a band that plays Tchaikovsky and Wagner programs, that gives music by Saint-Saëns as often as numbers by Pryor, Lampe or Sousa, that does not end every concert with the National Anthem,—this is the band which has been making music for the permanent and transient populations of Rochester this summer.

The Rochester Park Band of twenty-five pieces is under the direction of Harold Cooke and has been offering four concerts each week in Mayo Park. Organized in 1912, it has played every season since and is now one of the oldest and best established musical groups in the state. Mr. Cooke, who received his training in Boston and in Vienna, has just completed his ninth season as leader.

Recruit Symphony Players

The band is under the control of the Rochester Park Board and the management's policy has been to comb the United States for the best available players. Mr. Cooke has recruited musicians from symphony orchestras in Minneapolis, Chicago, Philadelphia, and St. Louis and also from Bachmann's Million Dollar Band and Sousa's forces.

Dr. Francis T. Richter was soloist at a Tchaikovsky concert, playing the piano concerto. The Liebestod from Tristan and Isolde, sung by Mrs. Harold D. Crawford of Rochester, was a feature of a Wagner-Saint-Saëns program. At another feature concert, Eileen Bowman, organist of the Kansas City Cathedral, gave Mendelssohn's Capriccio Brillante; and Gershwin's Rhapsody in Blue was played by Elmo Einung on another occasion. Soloists at the final event of the series were Ernest Liegel, flutist of the Chicago Symphony Orchestra, and Roy Schmidt, clarinetist of the Detroit Symphony.

Form Ensemble of 133

The band broadcast on Aug. 10 from KSTP in the St. Paul Hotel, and on July 14 combined with several other bands to make a group of 133 musicians who played under Mr. Cooke's direction.

The Mayo Park Jazz Band, drawn from several sections of the parent organization, has performed at a number of concerts under the direction of Glen Cooke, tuba player with the Minneapolis Symphony Orchestra.

IRMA HILGEDICK.

MME. SERAFIN APPLAUDED

News comes from South America that Elena Rakowska-Serafin, wife of Tullio Serafin, made a successful appearance at the Colon Theatre, singing the rôle of the Czarina in Rimsky-Korsakoff's opera, Czar Saltan.

THE TURN OF THE DIAL

United Symphony Orchestra, Howard Barlow, conductor, and Alexander Semmler, pianist, will present Mozart's A major concerto in program which includes the overture to Beethoven's Fidelio, the intermezzo from Mascagni's L'Amico Fritz and Ippolitoff-Ivanoff's Caucasian Sketches suite. Symphonic Hour, WABC and Columbia chain; Sunday, Sept. 9, at 3 p. m.

Cathedral Hour presents complete Old World Cathedral musical service over WABC and Columbia chain; Sunday, Sept. 9, at 4 p. m.

Works by Massenet, Bizet, Delibes, Beethoven and Grieg in Come to the Fair program. WABC and Columbia chain; Sunday, Sept. 9, at 9 p. m.

Margaret Sittig, concert violinist, and Atwater Kent Male Quartet in Atwater Kent Hour. NBC System; Sunday, Sept. 9, at 9:15 p. m.

Frederic Baer, baritone, and strong ensemble in Sylvester Cozy Hour. NBC System; Sunday, Sept. 9, at 12:30 p. m.

Saint-Saëns Allegretto for bassoon and piano, a Mozart quartet for flute, oboe, clarinet and bassoon, and works by Schumann, Mancini and Thieriot in program by Jospe Woodwind Ensemble. NBC System; Sunday, Sept. 9, at 1:30 p. m.

Frances Paperte, contralto, formerly of Chicago Civic Opera Company, in recital over NBC System; Sunday, Sept. 9, at 6 p. m.

Franck's sonata in A major for piano and violin is included in presentation by Mathilde Harding and Arcadie Birkenholz. NBC System; Sunday, Sept. 9, at 7:30 p. m.

Excerpts from operas by Thomas, Mozart, Verdi and Ponchielli, and Rimsky-Korsakoff's Capriccio Espagnole in Continentals Hour. NBC System; Sunday, Sept. 9, at 9:15 p. m.

Verdi's Rigoletto in English by the United Opera Company. WOR and Columbia chain; Monday, Sept. 10, at 9 p. m.

First and second movements of Grieg's sonata in E minor for piano and the Chopin preludes, Nos. 4 and 6 from Op. 28 will be played by Marilla Kohary over WJZ; Tuesday, Sept. 11, at 7 p. m.

David Robinson, violinist, and Henri Lamont, 'cellist, soloists in New York Edison program of seventeenth century classics. WRNY; Tuesday, Sept. 11, at 8 p. m.

AT BUSH CONSERVATORY

CHICAGO, Sept. 5.—Edgar Nelson, president of the Bush Conservatory of Music, and Arthur Middleton have visited Waterville, Wis., on a fishing excursion. A trip to Green Bay was on the schedule of Blosson Le Mieux, who has been studying under Edgar A. Brazelton and teaching. Carimae Hedgpath, director of the fine arts department of Mansfield College, Mansfield, La., is completing the work required for her master's degree.

After finishing a tour through Canada, Bruce Friend, bass-baritone of Tampa, Fla., will return to Bush to study under Elias Day for the master's degree in dramatic art. Sam Thompson, a pupil of Mr. Middleton, was recently soloist in Grace Methodist Episcopal Church. Mary Delores Hussey, corresponding secretary and librarian of the symphony orchestra under the direction of Richard Czerwonky, is spending the remainder of her vacation at Whitelawn, Wis.

Palmer J. Myran, violin, clarinet and saxophone, has accepted a position as instructor of instrumental music at Michigan City, Ind., where he will also supervise instrumental music in the high schools. Mr. Myran will return to Bush on Saturdays to teach and continue his violin study under Rowland Leach.

Yan Van Bommel, native artist in Netherlands Program of Musical Miniatures period. NBC System; Tuesday, Sept. 11, at 8 p. m.

Weyland Echols, tenor, in Eveready Hour, and orchestra under the direction of Nathaniel Shilkret. NBC System; Tuesday, Sept. 11, at 9 p. m.

MacDowell's piano concerto in D minor, No. 2 is included in the all MacDowell program of Works of Great Composers period, Cesare Sodero, conductor. NBC System; Tuesday, Sept. 11, at 10 p. m.

Mixed quartet and string quintet in joint program over NBC System; Wednesday, Sept. 12, at 8 p. m.

Gilbert and Sullivan's Trial by Jury by National Light Opera Company. NBC System; Wednesday, Sept. 12, at 10:30 p. m.

Ballet music from Faust, the Dance of the Hour from La Gioconda and excerpts from Offenbach's Tales of Hoffman by the United Military Band. WOR and Columbia chain; Wednesday, Sept. 12, at 9:30 p. m.

Ruddigore, Gilbert and Sullivan, will be sung by the United Light Opera Company over WABC and Columbia chain; Thursday, Sept. 13, at 9 p. m.

Schubert program in new NBC feature, Blue Danube Nights. Robert Goetzl, director. NBC System; Thursday, Sept. 13, at 10:30 p. m.

Muriel Wilson, soprano, and Hans Barth, harpsichordist, in Milady's Musicians period. NBC System; Friday, Sept. 14, at 8 p. m.

Three movements from Haydn's Surprise Symphony, and works by Grieg, Sullivan, Mendelssohn and Glazounoff in Slumber Music period. NBC System; Friday, Sept. 14, at 11 p. m.

United Salon Orchestra will be heard in works by Auber, Chaminade, Delibes, Elgar, de Koven and Halvorsen. WOR and Columbia chain; Friday, Sept. 14, at 10:30 p. m.

Johnson's Negro rhapsody, Yamehraw, is included in program by the Mediterraneans, orchestra and octet. NBC System; Saturday, Sept. 15, at 10 p. m.

Ernestine Schumann-Heink, John Charles Thomas and the Vincent Lopez and Paul Whiteman orchestras are announced to be heard in the Fifth Annual Radio Industries Banquet to be broadcast over the NBC and Columbia chains; Tuesday, Sept. 18.

BUCCINI SCHOOL OPENS

Claiming that Italian is the most singable language, Emma Buccini, director of the Buccini School of Languages, is specializing in classes for musicians and makes a point of reading operatic libretti to her pupils. The school, which was founded by Miss Buccini in 1909, was first known as the Italian Language School. Later its scope was increased to include special and conversation classes in all modern languages. Miss Buccini comes from Naples and is the daughter of the later Edoardo Buccini, well known as an artist in London. The fall terms of the Buccini School opened on Sept. 1.

Unite to Give Sacred Program

Los Angeles Honors Convention Delegates

LOS ANGELES, Aug. 13.—A festival of sacred song was held by church choirs and other organizations in Hollywood Bowl on July 15 in honor of visiting delegates to the World's Sunday School Convention.

Various aggregations of church singers, organized for several months under the general direction of Mrs. W. E. Mabee, presented a program that was imposing in its voluminous effects and religious fervor. The purpose was to stimulate interest in better music in the churches and to give added emphasis to the importance of music in religious worship.

The general effect was heightened by allegorical presentations of the Spirit of Music, impersonated by Kay Shank, and the Spirit of Worship, taken by Conrad Nagel, interspersed with numbers by singing groups. Items of particular interest were The World's Prayer, by Charles Wakefield Cadman, sung by the convention chorus under Glenn M. Tindall, with Mr. Cadman at the piano; Beethoven's Praise of God in Nature, sung by the Convention Male Chorus under Mr. Tindall, and Beside Still Waters, by Bernard Hamblen, accompanied by the composer and sung by Los Angeles choirs under William Salt.

International Atmosphere

Contributions by native groups, Swedish, German, Japanese, Korean, Welsh and others lent an international atmosphere to the festival. Practically all the churches in the city adjourned their evening services to the Bowl, aggregating one of the largest audiences in the history of that institution.

Mrs. Mabee deserves special praise for the concept of the festival idea and the precision with which the program moved. It was not to be expected that finished singing would result in so short a time, but the effectiveness of the festival insures the ultimate of the objective. Mrs. Mabee hopes to keep the local organization intact for annual festivals in the Bowl.

HAL DAVIDSON CRAIN.

MRS. MOLTER'S BOOKINGS

Isabel Richardson Molter, dramatic soprano who is under the direction of Recital Management Arthur Judson, will give concerts in Bowling Green, Conn., Nashville, Tenn., Birmingham, Ala., Shreveport, La., and Fort Worth, Tex. Mme. Molter's major recitals will take place in Chicago on Nov. 4; Boston, Jan. 10 and New York on Jan. 13. She will have other New York appearances later in the season, including a concert in the Barbizon Hotel series on April 3. Mme. Molter is spending the summer at her home in Wilmette, Ill.

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MUSICAL TROUBADOURS

By Sydney Dalton

It is a far call from the troubadours and minnesingers of the fourteenth century to the black-face minstrels of nineteenth century America. Yet, in a sense, the link between them is something more than the mere name of minstrelsy. The improvisational style of both extremes; the wedding of words and music, often topical and of current interest; and, finally, the effort at pure entertainment, which was doubtless the chief end of the ancient singers, as it is of the modern minstrel, binds them together in a bond that stretches across two continents, and over five centuries.

The history, or story, of modern minstrelsy has been made into a fascinating book by Dailey Paskman, a follower of the theatre from his childhood, and a lyricist who has many "hits" to his credit, and Sigmund Spaeth, a music critic and lecturer of national reputation. The striking title of the work is chosen from the jargon of black-face, and invites attention: *Gentlemen, be Seated* (Doubleday, Doran & Co.)

The authors begin their story back in the last year of the eighteenth century, when a Mr. Grawpur sang songs in Boston, disguised in black-face. But they pass quickly to an account of the parents of American minstrelsy, the immortal "Big Four," Dan Emmett (remembered today as the composer of Dixie), Frank Brower, Dick Pelham and Billy Whitlock. This quartet of entertainers, calling themselves the Virginia Minstrels, made their first bow to the public at the Bowery Amphitheatre, New York, on Feb. 6, 1843.

A Notable Company

A brief survey of famous persons of the theatre in recent years who got their early training as minstrels, or in black-face turns, affords the reader many surprises. It includes Joseph Jefferson, Edwin Forrest, P. T. Barnum, Edwin Booth, David Belasco, Denman Thompson, Neil Burgess, Joseph Murphy, Fred Stone, Dave Montgomery, Nat Goodwin, Raymond Hitchcock, Chauncey Olcott, Otis Skinner and Weber and Fields.

From this list of stage favorites, which might be extended with many names not quite so well known to patrons of the theatre, it would seem that minstrelsy has been, indeed, a training school for the more serious phases of the acting profession.

After a brief outline of the beginnings and personnel of black-face the authors turn to an analysis of the performance and an account of its achievements. Many details inextricably associated with it are commented upon: the band, the street parade, interlocutor and end men, with a brief discussion of the origin and development of the banjo, an instrument that is

quite as essential to a minstrel performance as the Prince of Denmark is to Hamlet.

Songs of Minstrelsy

An interesting chapter is that devoted to songs the minstrels taught us. Not only have the authors listed a number of those that have come down from earliest times, but they have given the words and music of the following pieces, complete: Big Sunflower, Emmett's Old Dan Tucker; Root, Hog, or Die, which title eventually acquired political significance, Wake Nicodemus, Dandy Jim of Caroline, Josiphus Orange Blossom, Foster's Hard Times Come Again no More, I Hope I Don't Intrude, Stop dat Knockin' at My Door, and Going to the Silver Wedding.

From the viewpoint of the present day, it is difficult to account for the popularity of several of these songs. Certainly, the public taste has changed, and, with all the shortcomings of our twentieth century popular song, it is, from a musical angle generally considerably superior to these old time creations.

Reincarnated Jokes

Other chapters that invite particular attention are The Reincarnation of Jokes, in which the grand- and great grand-parents of so many of those still current are listed. The second part of the minstrel show, a sort of free for all, in which technic was of little account, is described. The ways of the stump speaker are explained.

Chapter Seven, A Working Model, is an arresting section of the book. Here the plan of a complete minstrel show is laid out, with dialogue, songs and all the rest of it.

The old producing centers, New York, Philadelphia, San Francisco, Brooklyn and Chicago, with their theatres, are described as they were in those early days; and the road shows, that brought delight to old and young alike, are not forgotten.

Nor do the authors overlook the famous teams of minstrelsy. McIntyre and Heath, Schoolcraft and Coes, Delehanty and Hengler and Harrigan and Hart—the work of these early followers of blackface is reviewed. Nor do they forget that the song which became the inspiration of the South in the days of the Civil War was written and composed by a minstrel. Their account of the success of Dan Emmett's Dixie is well worth a careful reading. They quote Brander Matthews to the effect that "the song was introduced by Mrs. John Wood into a burlesque which she was playing in New Orleans just before the fancy of the ardent Louisianians and they carried it with them into the Confederate Army, where it soon established itself



ONE OF THE CONTEMPORARY DRAWINGS FOR GENTLEMEN, BE SEATED, A PARADE OF THE OLD TIME MINSTRELS, BY DAILEY PASKMAN AND SIGMUND SPAETH.

as the war song of the South." There is a strange paradox to be noted that the two most popular composers of songs of the South, Stephen Foster and Dan Emmett, were Northerners.

Why It Declined

In their epilogue the authors have this to say: "Aside from the competition of 'mixed' shows, it is quite likely that American minstrelsy declined because of its over-elaboration. When the settings began to look like a Drury Lane pantomime and the men dressed like gorgeous courtiers in a magnificent kingdom . . . the minstrel show began to lose some of its distinctive flavor. . . . But, left to itself, with its individual technic and its familiar formulas of wit and sentiment, all based upon homely realities of human experience, the minstrel show might easily have survived, and under similar conditions it might even live again. . . ."

"This book is presented not as an obituary of minstrelsy, but as an advance notice of its permanent life."

Just as America contributed the skyscraper to the art of architecture, so it made its own particular contribution to the theatre in the minstrel show. And its appeal was not only a local one. London playgoers were almost as enthusiastic in their praise of the American troupes that paid them visits from time to time as were our audiences on this side of the water. It is well, therefore, that the achievements of black-face should have been so sympathetically and entertainingly recorded as they have been in *Gentlemen, be Seated*.

PEABODY'S OPENING

BALTIMORE, Sept. 3.—Offices of the Peabody Conservatory of Music, of which Otto Ortmann is director, will open on Sept. 4 for the enrollment of pupils. On that day Virginia Carty, secretary, will begin to make up the students' schedules for the opening of the fall term on Oct. 1. Scholarship examinations will be held on Sept. 27 and 28. Five scholarships are to be awarded, one in each piano, voice, organ, harmony, and violin. Scholarships also will be offered to students of orchestral instruments.

SINGS FOR CHILDREN

Schumann Heink Gives San Diego Benefit

SAN DIEGO, CAL., Sept. 4.—Every seat was taken in the Russ Auditorium when Ernestine Schumann Heink appeared at a concert for the benefit of Rest Haven Home, which is maintained for under-nourished children. The reception accorded Mme. Schumann Heink took on the nature of a welcome home; and there was also appreciation in good measure for her gifted protégée, Laura Townsley McCoy, soprano, and for the talented accompanist, Leith Stevens.

Through the generosity of Mme. Schumann Heink and Ellen Scripps, two concerts have been added to the San Diego Civic Symphony's "sunset series." The first, designated as Ellen Scripps Day, was given on a recent Sunday. The second was announced for a later date, and was billed as Schumann Heink Day with Mme. Schumann Heink and Miss McCoy as soloists. Nino Marcelli conducts the orchestra, and Robert Dorland is the manager.

Radio broadcasting of the outdoor Spreckel organ concerts began recently with Royal A. Brown at the console. Mr. Brown continued the concerts during the vacation period of Humphrey J. Stewart, official organist.

Albert Reimenschneider, visiting organist from Cleveland, gave an interesting recital in Balboa Park. Mr. Reimenschneider has been conducting a master class during the summer.

W. F. R.

INVITED TO TURIN

CINCINNATI, Sept. 4.—An invitation to conduct festival concerts in Turin in November has been refused by Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, in order that he may have more time to prepare for the coming home season.

G. D. G.

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BARITONE'S DEBUT IS HIS SWAN SONG

SEATTLE, Sept. 5.—When Michels de Caro, Seattle baritone, made his American operatic debut in his home city as Amonasro in Aida with the Chicago Civic Opera Company, it seemed that he was but stepping over the threshold of a brilliant career, especially as he was under contract for further appearances with the Chicago forces during the coming season. But this performance was his last, for Mr. de Caro died in the Seattle General Hospital on Aug. 28, after an attack of pneumonia which resulted in three operations. Mr. de Caro first attracted attention when he sang at a benefit concert more than four years ago. Through the instrumentality of Mrs. Frederick Bentley and others he went to Italy for study, subsequently singing in opera there and acquiring a repertoire of forty-four rôles.

D. S. C.

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N.Y. Symphony Says Farewell

Gives Final Concert As Separate Unit

CHAUTAUQUA, N. Y., Sept. 5.—The final concert given by the New York Symphony Orchestra as a separate organization before consolidation with the Philharmonic Society of New York, was heard on Aug. 18, by an audience of more than 7,000. Speeches by Arthur E. Bestor, president of Chautauqua Institution, and by Albert Stoessel, conductor, the Chautauqua salute of waving handkerchiefs and the playing of Auld Lang Syne, concluded this historical event.

The soloist was Mischa Mischakoff, who contributed Sarasate's Ziguenerweisen with such success that the no-encore rule was broken. Haydn's Farewell symphony was given as the closing number, with lighted candles on the music stands. As each member of the orchestra finished his part, he blew out his candle and left the stage.

Composers Attend

The closing period of the orchestral season was a music week in which concerts were given every evening. There were also a matinee on Aug. 15 and a children's concert on Saturday morning, Aug. 17. Outstanding was the appearance on Aug. 13 of Howard Hanson, director of the Eastman School of Music at Rochester, as guest conductor in his own symphonic poem, Pan and the Priest. On the same program two eminent artists stepped from their accustomed spots to adopt less familiar but not less attractive rôles. Albert Stoessel handed the bâton to Ernest Hutcheson, pianist, and joined Paul Kochanski in a masterly performance of the Bach double concerto for two violins.

At the Thursday concert Hugh Porter was soloist in Guilman's D minor symphony for organ. Mr. Porter, the official organist of the Institution, exhibited remarkable power as a virtuoso. On the following evening Marion Bauer's Indian Pipes was heard, the composer being in the audience.

DOROTHEA NOLTE.

CHATAUQUA MATINEE

CHAUTAUQUA, N. Y., Sept. 5.—Two soloists were heard at the matinee concert of the New York Symphony Orchestra when Albert Stoessel took up the bâton again after Sándor Harmati's appearance as guest conductor. These soloists were Sadah Shuchari, violinist, and Ruth Rudgers, soprano. Making a first appearance here, Miss Shuchari, who holds a Juilliard fellowship and is a pupil of Paul Kochanski, played Lalo's Symphonie Espagnole with a vigorous and rounded tone, with technical ease and in the manner of the true musician. Miss Rudgers, a member of the new quartet for the month of August, was heard to advantage in two songs by Strauss, delivered in artistic style. Orchestral numbers included the overture to The Flying Dutchman.

GIVES HOUSTON RECITAL

HOUSTON, TEX., Sept. 4.—Francis German, Texas baritone, who holds a scholarship awarded by the Juilliard Musical Foundation, was presented in a recital recently in the South Main Baptist Church. On his program were secular numbers, and a group of Negro spirituals. Mrs. E. P. Clanahan played some of the accompaniments and Mr. German accompanied himself in the spirituals.

H. F.

Complete First Community List

New Society Arranges Williamsport Series

WILLIAMSPORT, PA., Sept. 5.—The newly formed Community Concert Association of Williamsport, which has taken up musical work done by the Lions Club in the last three years, has completed its first membership campaign and announces a course for the coming season.

The series will open with a performance by the New York Theatre Guild Repertory Company, Nov. 7. Doris Niles and her ballet will appear Dec. 10; and on Jan. 14 there will be a joint recital by Sylvia Lent, violinist, and Ifor Thomas, tenor. On Feb. 11 the Cleveland Orchestra will play a return engagement, and the course will close on March 7 with a recital by Elisabeth Rethberg, soprano of the Metropolitan Opera Company.

Formed in Hot Weather

The association was formed in mid-July, during the hottest week of the summer, with the additional handicap that many people were out of town. In spite of this, total applications numbered nearly 1,000, and a waiting list has already been opened for the following season, in order to serve those who failed to take advantage of this opportunity, and who now realize no tickets will be available at the door. The concerts will all be given in the Majestic Theatre, which accommodates about 1,200.

Dr. Sigmund Spaeth of New York, managing director of the Community Concerts Corporation, took an active part in the membership campaign, with co-operation from Fay Hancock and nearly 100 local enthusiasts. Dr. Spaeth addressed a joint meeting of all the service clubs, and also appeared in the local theatres, besides meeting smaller groups at various times. Oliver J. Decker, formerly president of the Lions Club, acted as chairman of the executive committee, and Louis J. Walker, Jr., as chairman of the program committee.

General Co-operation

Outstanding records in the disposal of memberships were made by Mr. Walker, George Levan of Kiwanis, Joseph Lacey, and Mrs. Eaton Frisbee, both individually and through their teams. Local newspapers were helpful, and there was active co-operation on the part of such organizations as the Womans Club, Clio, the Junior League, the Business and Professional Woman's Club, Rotary, Kiwanis, and the Lions.

FEDERATION LUNCHEON

PORTLAND, ORE., Sept. 4.—The Oregon Federation of Music Clubs sponsored a luncheon in honor of Edgar Stillman Kelley and Mrs. Kelley, national president of the Federation. Mrs. Walter N. May, state president, introduced the speakers, who were: Dr. and Mrs. Kelley; Mrs. Warren E. Thomas and Mrs. Elbert C. Peets, past presidents and members of the present board; Louis Victor Saar, pianist-composer, and Vera Bull Hull, director of the National Music League.

The St. Olaf Quintet, of Northfield, Minn., was heard in a program in which sacred numbers predominated on Aug. 12. The vocal quartet is comprised of Mathew Lyders, Obed Grunder, Osgood Westley and Reuben Benson; the pianist is Luther Noss.

T. F.



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Aida Presented in St. Louis

Company is Augmented for Gala Week

ST. LOUIS, Sept. 4.—Aida was produced for the third time at the Municipal Theatre, when the company was augmented by additional soloists. The two former productions were under the direction of Guy Golterman. This one was in charge of Vittorio Verse.

Leone Kruse first sang the title rôle. Her interpretation was colorful and thoroughly poised, her voice being rich and of a remarkable smoothness. The production provided an American début for a young artist, Lydia Van Gilder, of Hammond, Ind., cast as Amneris.

Joseph Wetzel sang the rôle of Radames in a highly acceptable fashion; and Joseph Royer, as Amonasro, displayed his vocal and acting talents magnificently. Charles Gallagher's sonorous bass voice was heard in the rôle of Ramfis, and Howard Preston, bass of the Chicago Civic Opera Company, was engaged to sing the music of the King.

The enlarged chorus and natural setting enhanced the spectacular qualities of the opera.

Changes in Cast

Stella De Mette was called upon, in the course of a visit to her parents here, to sing the rôle of Aida when Miss Kruse contracted a severe cold and was unable to appear after the first two performances. Miss De Mette gave a commendable performance. Alma Peterson, of the Chicago Civic Opera Company, arrived to take over the rôle for the balance of the week.

SUSAN L. COST.

\$12,000 ORGAN ERECTED BY TOWN OF 340

MCGREGOR IOWA, Sept. 4.—Garnavillo, a town of 340 situated six miles from a railroad, dedicated a \$12,000 organ as a feature of the diamond jubilee held in St. Paul's Lutheran Church from Aug. 11 to 13. Only church members who had no direct heirs contributed to the purchase of the organ, the cost of which represented about \$35 a contributor. Their names will be memorialized on a bronze plate on the instrument.

Brought 500 Miles

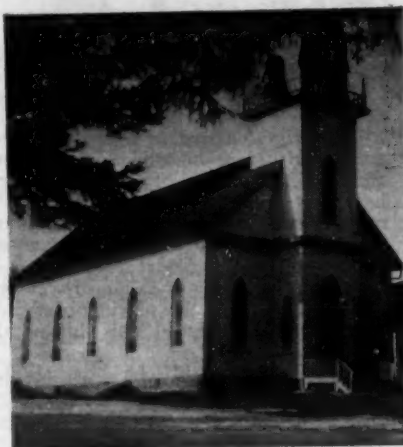
The first load of the organ was trucked 500 miles from the Wicks Company factory in Highland, Ill. The rest came by rail to Clayton, Iowa, and was hauled over the Mississippi hills.

The new organ replaces a famous old one, built by a German and his two sons. They spent four years in constructing it by hand. Then it was hauled by eleven teams from Guttenberg, Iowa, to Garnavillo. That was sixty years ago. The organ had been in use until recently, and was known as one of the best in this part of the state. In fact, the pipes were found so good by the makers of the new instrument that many form part of the new organ.

The new instrument has four manuals, and an echo organ. Chimes were furnished by the Deagen Company, Chicago. The organ has 1,800 pipes, thirty speaking stops, twenty-six couplers, eighteen adjustable combination pistons, and thirty-five other controls.

A statue of Christ, of Carrara marble, made in Italy, adorns the front of the instrument.

FLORENCE L. CLARK.



ST. PAUL'S CHURCH IN GARNAVILLO WHICH AGAIN BECOMES THE HOME OF A UNIQUE ORGAN

HEARD IN HAVANA

HAVANA, Aug. 31.—Enriqueta Andres, a graduate of the Planas Conservatory, recently gave a piano recital at the Centro Gallego. Her program contained works by Nollé, Weber, Rachmaninoff, Beethoven and Liszt.

Carlos Fernandez Vila, pianist, was assisted by the Symphony Orchestra, conducted by Gonzalo Roig, at a concert on Sunday, Aug. 26. He played the Grieg concerto and the Faust Waltz as arranged by Liszt. Other assisting artists were Valero Vallvé and José Valla, violinists, who played music by Sarasate, Wilhelm and Hierro. Carmen Burguete, soprano, sang an aria from Gounod's Queen of Sheba and a group of Cuban songs.

N. B.

League Obtains 1,359 Bookings

Many Young Artists Given Assistance

The report issued by the National Music League at the close of its third year shows what strides have been made by this organization. The League was organized to assist young artists during the early stages of their careers, and with the increasing number of talented and highly trained musicians seeking engagements, a need was felt for a management that made a special point of helping to bridge the gap between début days and the earning of a livelihood. Half of the problem has been the enlargement of the musical public, encouraging towns to foster musical enterprises which never had done so before. The usefulness of this work and the soundness of the methods employed are demonstrated by the success the League has had.

Fees Total \$175,085

A total of 1,359 engagements has been secured for young artists, with fees amounting to \$175,085. Due to the fact that the booking office charges only five per cent commission, most of this sum went directly to the artists.

The National Music League is non-profit making, and consequently philanthropic. It depends upon contributions for the support of and furtherance of its work. Enormous sums are given to train musical talent and the League thinks it reasonable to hope that those who so generously contribute toward the education of musicians may be interested in helping to make possible the subsequent use of their education.

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Telephone: 564 Poughkeepsie

Charles Tamme TEACHER OF SINGING
Studio: 2231 Broadway, New York
Telephone: Trafalgar 3614

Theo. Van Yorx TENOR
TEACHER OF SINGING
Studios: 4 West 49th Street
Telephone: Pennsylvania 4792
SUMMER CLASSES HELD

Claude Warford TEACHER OF SINGING
8 Rue Herran, Paris, France
until October
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THE BETTER RECORDS

Reviewed by PETER HUGH REED



AN augury of the better records to be released during the coming season is found in September lists issued by the Victor and Columbia companies. Summer activities in the case of the former house have been more or less curtailed, probably because of preparations for an extended fall and winter program. Columbia, however, has been intrepidly busy during the hot weather, as instanced by the constant growth in library sets which are fast reaching the one hundred mark.

The outstanding release among the four domestic companies announcing albums in September bulletins, seems to be Brunswick's recording of Rachmaninoff's second symphony in E minor, which I reviewed last week. Victor gives us *Rigoletto*, the first Italian opera completely recorded by means of the new process. It is commendably performed. From Columbia comes a continuation of contributions to the Schubert centenary in two albums of songs.

Developing the Song Form

Twelve Selected Songs from *Die Winterreise*, Schubert; sung by Richard Tauber. Columbia Album No. 90. Six ten-inch discs, Nos. 17004D-17009D.

Seventeen Selected Songs, Schubert; sung by Elsa Alsen, Charles Hackett, Sophie Braslau, and Alexander Kipmis.

Columbia Album No. 89. Eight twelve inch discs.

Rigoletto, Opera, Verdi; recorded in its entirety and performed by artists in Milan, Italy. Victor Album No. 32. Fifteen twelve inch discs, Nos. 9218-9232.

From the time that Schubert was fourteen years of age, he composed songs. By the time he was eighteen, he had already written several of his best, among which may be numbered *Gretchen am Spinnrade* and *Der Erlkönig*. To say that Schubert added significantly to the song literature of his day would be but a mild expression of appreciation. It may better be said that the song literature of all time is enriched by his contributions to it. Certainly he developed the song form as it existed in his day, and unquestionably paved the way for the lieder of Brahms, Strauss, Wolf and many others. Indeed, viewed by and large, it is just to claim that Schubert's successors have only enlarged, not radically altered, his treatment of the art song.

The history of the *Winter-Journey* cycle has especial interest. The cycle was begun in February, 1827, and completed in the fall of that year. This was a year, Kreissle points out in his life of Schubert, that "may be reckoned among the happiest periods of Schubert's life and progress. Inspired with a lofty consciousness of his mission as

a great art-creator, he put forth more exalted efforts, as we gather from the larger works of this date, and he experienced for the last time the happiness of a free, unfettered enjoyment of nature's beauties and the attraction of simple friendly companions, who met him half-way with entire abandonment of ceremony and conventional restraints."

Six in One Day

Characteristic of Schubert's prolific ability in composition is an incident related by Lachner, an intimate friend in the last half dozen years of his life. Lachner tells us that six of these songs were written in one morning. This cycle was originally published by Haslinger, whose incredible meanness in the purchase of some of the songs will, according to Duncan, never be forgotten as long as that incident survives record. Duncan refers to the purchase of six, for which Haslinger paid about \$1.25. The first part of the *Winter Journey* cycle was published in 1828, but the latter half was not brought out until after Schubert's death. A pathetic memory of Schubert lives in association with the last twelve songs. Five days before his end they provided him with his last musical occupation. At that time, it is said, he corrected and revised the proofs for publication. When one considers the deep depression voiced in the poetry of these songs, particularly in *Das Wirtshaus*, one wonders what effect it made on the composer's mind.

Richard Tauber, who sings these songs, is one of the foremost tenors in Germany. His rich voice has a timbre that is ingratiating in a virile sense, and his artistry is distinctive.

Men and Women Sing

In discussing the set of Selected Songs, I cannot become so enthusiastic. Not all the singers, to my way of thinking, are happily chosen for their tasks. To begin with, Elsa Alsen, dramatic soprano, has rendered four songs in only a moderately successful manner, although with a fine regard for diction. These songs are: *Ave Maria* and *Litanie*, No. 5087M, and *Du bist die Ruh* and *Gretchen am Spinnrade*, No. 5069M.

The most artistic interpretations in this album are those by Kipmis, Russian bass. They are: *Am Meer* and *Aufenthalt*, No. 67433D; *Der Wanderer* and *Der Doppelgänger*, No. 67434D, and *Der Lindenbaum* and *Der Wegweiser*, No. 67435D.

Disc No. 9037M reveals Charles Hackett singing in English, and in a matter-of-fact manner, the popular *Serenade* and *Who Is Sylvia?* Discs Nos. 67431D and 67432D bring Sophie Braslau's readings of *Der Erlkönig*, and *Der Tod und das Mädchen*; *Die Junge Nonne*, and *Die Fiorelle* and *Haidenröslein*, but these numbers do not show her art to advantage.

A word should be spoken about the booklets issued with these two sets. They contain excellent translations of the texts, particularly those which were culled from Schubert's *Songs Translated*, published by the Oxford University Press. This is a useful book for vocalists who would like to render Schubert's songs in a singable English translation.

An Opera At Home

Passing on to the *Rigoletto* album, we find an ambitious and worthy recording of its kind. The singers are all good, if not superior; and they perform their tasks in the right spirit.

They know their rôles thoroughly, minus the services of a prompter.

Rigoletto is one of the most popular operas in the Italian catalogue. This favor is due to its flow of melodies, its dramatically effective, if somewhat incongruous story, and to the opportunities for exploitation furnished the principal singers.

Rigoletto belongs to the middle period of Verdi's development. It was first given in Venice in 1851. Unlike *Il Trovatore*, which was an instantaneous success, this opera had a slow start in public appreciation. Regarding Verdi and his advancement as a composer, Richard Aldrich wrote in the preface of the Schirmer score:

"No composer that ever lived, not even Beethoven or Wagner, underwent a more remarkable development in his artistic ideals, in his views as to the aims and methods of his art, or in his growth of power to realize them, than Verdi."

In his early period, Verdi composed such operas as *Ernani*. In the second stage of his artistic advancement, he came forth with *Rigoletto*, *Il Trovatore*, and *La Traviata*.

This set has been ingeniously issued for playing on the automatic victrola, as well as on the regular machine. The first fifteen parts of the opera are on the "A" side of the discs. Reaching the end of the set one turns the album over and works backward for the remaining fifteen parts.

Symphonic Discs

Fidelio Overture, Beethoven; played by the State Opera House Orchestra under Leo Blech. Victor No. 81257.

The *Flying Dutchman* Overture, Wagner; played by the State Opera House Orchestra under Blech. Victor No. 59010.

Roman Carnival Overture, Berlioz; played by the Berlin Philharmonic Orchestra under Blech. Victor No. 9207.

Pacific 231, Honegger; played by the Gramophone Symphony Orchestra under Piero Coppola. Victor No. 59011.

The first six of these discs were culled from the Victor International list. Most dealers, particularly in large centers, stock these records.

Beethoven wrote four overtures for his one opera *Fidelio*. This is the one used in the production of the score in the theatre. Here is a fine recording of a perfect performance.

The same may be said for the overture to *The Flying Dutchman*. Blech has a good sense of the theatre, and the right precision to make his performance distinctive.

The Berlioz music is also superbly played, with the necessary ostentation and regard for beauty of tone-color. These three discs are as nearly impeccable in reproducing the effect of a symphony orchestra as anything I have recently heard. This is not to say they are better than the real thing, because no matter how enthusiastic we become over recorded music, we still must admit the concert hall performance is the best.

Honegger's *Pacific 231* is an ingenious piece which depicts a locomotive in action. It is not without its interest, and many disc-collectors will probably welcome it as an addition to their libraries. The piece is well recorded, and certainly it is a convincing representation of its kind.

John Warren Erb, after serving as conductor of the Oratorio Society of the New York City Christian Science Institute for ten years, has resigned this position to spend a short time abroad. Mr. Erb sailed for Germany recently.



MASTER WALTER SCHUBERT AS HE APPEARED AT THE SCHUBERT CENTENARY CELEBRATION IN VIENNA, DRESSED IN THE STYLE OF HIS FAMOUS GREAT GRANDUNCLE FRANZ. COMPOSERS HAD A GOOD DEAL TO PUT UP WITH, IN THOSE DAYS!

SALZBURG FESTIVAL invites International GOOD WILL

*Revival of three-hundred-year-old Mass
Celebrates Birthday of Cathedral*

By Paul Stefan

SALZBURG, Aug. 21.—Revival of a mass by Orazio Benevoli, which had not been sung in this city since its first performance here 300 years ago, has been a feature of the Salzburg Festival. Other works performed have included the comic opera, *Die Hohle von Salamanca* (The Cave of Salamanca) by Bernhard Paumgartner, Dargomij-ski's *The Stone Guest*, and *The Deathless Kaschtschei* by Rimsky-Korsakoff.

The programs are arranged under the auspices of a local committee, together with a group of artistic advisers including such men as Hugo von Hofmanns-thal, Franz Schalk, and Bruno Walter. The Festival embraces theatrical productions under the direction of Max Reinhardt—this year Schiller's *Rauber* was featured—operas and concerts. The musical backbone of the occasion is the Vienna State Opera; but guest artists also appear, as well as assistants from Salzburg itself. The Mozart performances and concerts given with the help of the Vienna Orchestra deserve a special article. Today I shall confine myself to a report of the church music sung in the Salzburg Cathedral and to an account of the Russian Opera Company which played during the Festival.

A Fantastic Mass

The Salzburg Cathedral, an imposing symbol of the city, known best to visitors perhaps as the scenic background for the *Everyman* production, is celebrating a jubilee this year. Three hundred years ago the building, in its present form, was solemnly consecrated. At the time of its dedication in 1628 the show-loving Archbishop ordered the

young Roman composer Benevoli—Salzburg was always close at heart to Italy—to write a special mass for the occasion.

Thoroughly comprehending the nature of the requested work, Benevoli composed a mass fantastic in its vocal and orchestral requirements. This heavy, pretentious work had about sunk into perpetual obscurity when in 1903 Guido Adler, famous professor of the University of Vienna, gave it new life by republishing the score. Until this year, however, the composition had not been heard in Salzburg since its first performance.

Now, in honor of the jubilee, this remarkable composition was revived by Jose Messner, the gifted composer and music director of the Cathedral, and given four performances with the assistance of the Salzburg Cathedral Choir, and with soloists recruited from Salzburg, Vienna, and Munich. The performances successfully overcame all the many difficulties of the old score and thousands of people heard each of the sacred concerts.

International Good Will

For some time the Festival directors had considered the idea of inviting foreign groups to contribute to the annual performances. They thought of bringing the company of La Scala from Milan, one of the Paris theatrical organizations, and even the Metropolitan Opera Company. The amount of money involved, however, always nipped these plans in the bud.

This year a propitious start was made towards international good will when the Studio of the Leningrad Opera Academy accepted an offer to come to the Festival. The Studio is under the direction of the well-known Russian musical scholar, Igor Gleboff. The management is confided to the young Emanuel Kaplan, who is both singer and architect. The conductors are Elzin and Pruschan. No one of these young persons is more than thirty years old. All have the Russian theatre talent, shown by every Russian artist; and, in addition, Kaplan is a pupil of Tairloff's. This, combined with the fact that the visitors revealed unusually beautiful singing voices, made their performances of unusual interest.

Is Mozart Authority

Three productions were scheduled. The first was of Paumgartner's *Die Hohle von Salamanca*. Paumgartner, director of the Salzburg Mozarteum, is a young man who has made a reputation for himself not only because of his writings but as organizer of a school and as director. Recently, too, he wrote a very readable biography of Mozart. His opera has been performed on many stages. Last spring it was given in Leningrad with great success; and this production, in its Russian translation, was brought intact to Salzburg.

It is a typical *opera bouffe* on an old subject with a gay and robust score. The Russians gave it a lusty performance and the audience was most enthusiastic. On the same evening Mozart's *Bastien and Bastienne* was given an interesting performance by the Russians, a performance none the less amusing because of its violation of the formal Mozart traditions.



A SCENE FROM 'PAUMGARTNER'S DIE HOHLE VON SALAMANCA—A GAY, ROBUST OPERA BOUFFE PERFORMED AT SALZBURG BY THE STUDIO OF THE LENINGRAD OPERA ACADEMY

The second evening brought *The Stone Guest*. Dargomijski died in 1869 and never lived to see the completion of his work, which he had begun the year before. It was left to his friend César Cui to finish the opera and to Rimsky-Korsakoff to orchestrate it.

The Stone Guest is of the greatest importance in the development of Russian opera. Dargomijski, together with Glinka, marked the beginnings of Russian art music as we understand it today. In opposition to the imported Italian opera, this Russian national music sought to identify itself completely with the theatre. At that time it was noteworthy that Dargomijski took a play of the great Russian poet Pushkin and set it to music, word for word, as Richard Strauss was later to do with the *Salome* of Oscar Wilde.

The score is of great harmonic purity which far transcends its own period; finally, the composer employs the recitative in an extraordinary way. But despite these facts, the opera is not completely free from the influences of German romanticism and reminds one occasionally of Schumann's *Manfred*. In this opera which was given an absolutely perfect performance the Russian troupe employed a quite new style, approaching operatic convention more nearly than they formerly had done. The public seemed duly appreciative of the opportunity to witness this historically important work.

For its third performance, the Leningrad Studio entered the concert hall

with *The Deathless Kaschtschei*. A scenic background was, of course, impossible.

This work, written in 1902, is a Russian fairy tale set to music and it seems strange that up to now it has been unknown outside of the Russian theatre, although a piano version of it has been heard both in France and in Germany. The music, obviously influenced by Wagner, contains several thankful vocal parts. Its performance was the signal for a German theatre, that of Dortmund, to announce this work for the coming season. In this opera the strength and beauty of the Russian voices are revealed at their best.

Following the performance a group of Russian songs was given of which those of Moussorgsky were most favorably received. With the ending of the Russian season began the performances of the Vienna opera. These I shall discuss in my next article.

LIBRARY IS ENRICHED

CINCINNATI, Aug. 29.—The collection of opera scores and musical literature belonging to the library of the late Mrs. Robert Hosea has been presented to the Conservatory by Mrs. Hosea's daughter, Mrs. L. H. Desjardias. The collection contains, besides most of the standard scores, many operas which had a temporary vogue half a century and more ago.

G. D. G



ONE OF THE STRIKING CHARACTERS IN THE OPERA BOUFFE, *DIE HOHLE VON SALAMANCA*, HEARD AT SALZBURG

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Musical Americana



By HOLLISTER NOBLE



Today

O Richard! Oh Mores! For a delegate tells us that Frau Cosima Wagner, confined to her Wahnfried room for the past two years, has a radio set by her bedside from which she hears the broadcasting of the Ring.

Bayreuth and Badinage

As reported by William Spier on condition that "you won't print a word of this" . . .

Karl Muck, genial, mellow, and interested in what's going on in America . . . his lip curls a trifle when you mention any other conductor . . . "the word 'cut' isn't in my vocabulary" . . . and he admits all the other Bayreuth performances are so bad he won't go to see them.

Muck wears white flannels, stands up while conducting Parsifal, and refuses to sit down until the whole show is over.

Melchior, the cadaverous tenor, put out the forge fire in a Bayreuth performance of Siegfried only to relight it by scratching a modern match on a property rock.

Curt Taucher dropped down another trap door (as in New York a few seasons ago) . . . this time in *Götterdämmerung*.

Clifton Webb, the musical stage comedian, took in a number of Bayreuth performances, probably absorbing a good many ideas for musical comedies from Melchior's performance in Siegfried.

Celius Dougherty, the able accompanist of Eva Gauthier, Povla Frijsch and others, smashed a finger when someone closed a door on his hand in Munich recently . . . part of the bone of one finger was removed but the doctors say he will play as well as ever within a month.

Sleuth Spier Reports

The Hon. William Spier also saw: Exhibit A: *Wahnfried* (Mrs. Winifred) Wagner sitting with Franz von Hoesslin, the conductor, while husband Siegfried conducted in Bayreuth's bottomless pit . . . Winifred is also reported to have cast sheep's eyes at Dr. Karl Muck this season.

Exhibit B: The bearded and distinguished looking King of Bulgaria (right out of a Menjou picture) sitting in the privatloge.

Exhibit C: An excruciating Berlin performance of Manon in German only rivalled by a screaming Paris performance of Der Rosenkavalier in French.

Exhibit D: A picturesque performance of Die Meistersinger in Nuremberg with excellent meistersingers and sets for Sach's cottage entirely unlike the actual domicile only half a mile from the theatre.

B. Neuer gave a big shindig in the new Fifth Ave. Three-in-One Ampico Tower last Tuesday. . . . Eddy Goldman gave a grand program inside that blocked traffic on the sidewalks outside and brought out the police reserves. . . . The Fokines, Fannie Hurst, Jack Danielson, and a host of celebrities were there.

Nanette Guilford and Scintillating Horowitz have a joint radio engagement together early in October.

A Hot Time For Weary

"Weary" Werrenrath, the boy baritone, has just signed up with the Lehigh Coal and Navigation Company. All will now be serene in the realm of song for the company's own ecstatic press agent modestly remarks:

"Regarded as the first American gesture comparable to the tournaments of 'Meistersingers' in Europe for the advancement of song, the new enterprise is sponsored by the Lehigh Coal and Navigation Company, of Philadelphia, producers of Old Company's Anthracite Coal.

Poverty in Hollywood

Hal Crain reports that "the Hollywood Bowl plans are as yet indefinite, but it is generally known that fewer conductors, possibly not more than three or four, will be booked for another summer." You can't buy them in carload lots any longer.

Something To Look Forward To

At the Munich premiere of Jonny Spielt Auf last month the audience was hissed and booed while entering and leaving the Gartner Platz Theater. (Not an opera house but a regular theatre). A near panic reigned inside the house . . . several ill smelling bombs were loosed in the theatre and while the players were gasping for air a horde of white mice were loosed throughout the audience. If they guarantee all that in New York Jonny may be worth going to.

Sokoloff bought a Bavarian costume for his son Boris in Munich . . . great secret as Nicolai and Irene Lewisohn hired a pianist and tried out experiments for the winter programs . . . the pianist was not allowed to talk . . . Sokoloff is now in Maine.

Oscar Thompson, the N. Y. Posts' new critic, read Ulysses all the way back on the boat and "hates every page" . . . but he read it all.

Sokoloff and a Newslash

Largely through the efforts of Herbert Peyser (co-critic with Pitts Sanborn on the N. Y. Telegram) Nicolai Sokoloff, conductor of the Cleveland Orchestra, is now planning to give, for the first time in America, Schubert's Seventh Symphony in Cleveland sometime in November . . . the score was obtained in Munich . . . Sokoloff didn't want to spend \$200 to have the parts copied . . . Peyser will write the program notes for the Cleveland performance . . . the symphony will be played in New York in December . . . the Cleveland performance will also include Schubert's overture to Ferabras, and Wagner excerpts with Gertrude Kappel as soloist.

Herb Peyser recently lunched with M. H. Hanson, the manager (who had \$80,000 left him a while back by Mark Blumenberg's widow. Hanson remarked at the time, "Well, this insures me one good meal a day for the rest of my life.")

"You must let me pay for this lunch," remarked Peyser affably. . . . "All right," said Hanson, "I will." And he did.

Peyser always absorbs large quantities of rump steaks and Merzen beer in Munich.

High Sassiety

It just goes to prove that the man with the smile is the man worth while, or might is right, or something of that sort for tenor Chris Hayes on a brief and unheralded jaunt to Newport, R. I., (1) sang twice for Mrs. Paul Fitzsimons, (who was Mrs. Alfred Vanderbilt), Mrs. Cornelius V. was there (2) sang at two other receptions (3) attended Herman Oelrich's ball (4) attended W. H. Vanderbilt's ball (5) had dinner with Mr. and Mrs. Jerome Napoleon Bonaparte (6) bathed at Bailey's Beach (7) had the offer of two cars during his stay (8) received a letter from Lady Cheylesmore hoping for Mr. H's presence in London soon (9) and actually read a summer issue of Musical America on his return to town.

The Baron and Baroness von Popper popped into town on the Majestic last Tuesday . . . i.e. . . . Jeritza is here.

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In this Issue:

- Musical Americana, by Hollister Noble 3
- Chavez, Mexican Fire-Bringer, by Barthold Fles 5
- Ravinia's Gala Close, by Farnsworth Wright 6
- Grove Summarily Reviewed 6
- Beecham Achieves Permanent Orchestra, by Leigh Henry 7
- British Festivals Colored by All the Arts, by Leigh Henry 8
- Stokowski Insists on the Impersonal, by Robert W. Marks 9
- Schumann's Daughter Recounts Memories, by R. H. Wollstein 10
- Mascagni Defends Melody, by Federico Candida 10
- Mephisto's Musings 11
- The Better Records, Chosen by Peter Hugh Reed 15
- Selected Broadcasts, Reviewed by David Sandow 16
- The Turn of the Dial 17
- The Music of Childhood, by Sydney Dalton 20
- Theremin's Electric Orchestra, by Robert W. Marks 25
- Bagpipes Lead Clans to Banff, by Paul Standard 26

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—at Jackson Blvd. Telephone Harrison 2543-2544.
—Margie A. McLeod, Business Manager.
—Boston Office: Room 1011, 120 Boylston Street.
—Telephone Hancock 0796. William J. Parker, Manager.

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FITZHUGH HAENSEL, MANAGER OF HAENSEL AND JONES, TOURED EUROPE WITH HIS WIFE THIS SUMMER IN A CUNNINGHAM CAR. THEY ARE SEEN IN GERMANY



ALBERTO JONAS, PIANIST AND AUTHOR OF THE MASTER SCHOOL OF PIANO VIRTUOSITY VISITED THE CELEBRATED WALLED-IN CITY OF CARCASSONE DURING THE SUMMER



CRYSTAL WATERS, SOPRANO, STANDS ON THE RIM OF THE WORLD IN THE HIGH SIERRAS



PHRADIE WELLS, SOPRANO, SPENT HER VACATION FROM THE METROPOLITAN ON A DUDE RANCH IN JACKSON HOLE, WYOMING



ISABELLE BURNADA, CANADIAN CONTRALTO, IS SHORTLY COMING HERE FROM ENGLAND. IN THE ABOVE PICTURE SHE STANDS BEFORE BUCKINGHAM PALACE IN LONDON



PAUL ALTHOUSE STROLLS AT NORDERNEY WITH JOSEF FRISCHEN, CONDUCTOR OF THE SYMPHONY ORCHESTRA THERE, UNDER WHOSE BATON THE TENOR MADE HIS FIRST APPEARANCE IN GERMANY



A GROUP OF STUDENTS AT THE CORNISH SCHOOL, SEATTLE, WITH NELLIE CORNISH, FOUNDER. THEY ARE ELIZABETH TALBOTT, MAUREEN GRUTE, PHYLLIS FISHER, CECILIA ENMAN, FRANCES SUTHERLAND, AND GEORGIA SMITH